THE NEW YORK DRAMATIC MIRROR

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DECLINE OF SCENIC ART

BY RICHARD MARSTON.

"Time has nothing to do with a work of art. Minutes are not measures of its merit,' wrote J. D. Harding. During the past few weeks an incident occurred which it seems fair to place in immediate apposition to the dictum of the great philosopher and painter. An artist of skill, experience and reputation was asked to touch up some damaged scenery for a play now running very profitably in New York. The scenery was spread out and covered the stage of the theatre. A business manager came forward, and addressing the artist, said in much the same manner that he might bargain with a sweep for cleaning a side-walk: "There's the stuff, and if you can't do it in an hour-and-a-half you had better not begin it. I could do it in that time myself."

Nothing could more vividly illustrate the depth of degradation to which scenic art and scenic artists have been brought than this instance—a typical one—of the methods employed by the commercial theatrical "hustler" to make minutes the "measure of the merits of art." The work which the "business manager" professed he "could do himself" in an hour-and-a-half would have taken an expert that time to cover with a coat of priming, but the managers of this class are often content with mere daubing, so long as an artist can be crowded into giving three days' work for one day's pay.

The "hustler" or business manager—whose knowledge of theatrical art of every kind, as a rule, begins and ends with his power to run a theatre upon what may be termed box-office mathematics, or arrange a circuit upon a martingale—thinks he has done a stroke of business by it.

But what bearing has this upon scenic art? Simply this: it is no longer an art, but a trade, and not only has it degenerated to a trade, but a manufacturing trade. Factories have been established in Chicago, St. Louis, Cincinnati and New York where scenery is "turned out." The merest glance at the system ought to show in what way it is destructive to art and is crushing out educated professional men. The owners of these establishments manage them upon the purely commercial plan of buying in the cheapest and selling in the dearest market.

The first economy of the factory naturally begins in the heaviest item, that of artist-labor, and this is the way it is done: the scenery is made of conventional and regulation shapes and sizes, without any attempt at novelty or invention. Then a number of equally conventional stencil patterns, such as are cut for frescoers, are prepared of sizes suitable for the stock sizes of the scenery. Work of this kind then becomes purely mechanical, and boys, in a few weeks or months, acquire sufficient of the mechanical skill to be employed in such factories at nominal wages and are so employed to the exclusion of trained artists. This applies more particularly to interior subjects. I will refer to exterior and drop-curtain work in due course.

The next economy is in the item of colors. The factory owner paints with the cheapest palette he can get. Instead of maroon lake at eighty cents a pound, rose pink at eighteen cents is made to do. For cobalt at eighty cents, he uses celestial at twenty cents, and for indigo at $1.60, a mixture of celestial and black.

The disastrous effect of this is strikingly illustrated by a fact recently brought before our eyes. Wilson Barrett brought over his scenery at great expense from England and made the public statement in THE MIRROR that he did so because there were no painters in America who could put atmosphere into exteriors. Mr. Barrett fell very naturally into the error. He had traveled the country from the Atlantic to the Pacific and from the Canadian Lakes to the Gulf of Mexico, and he had seen little else but the cheap factory work in which rose pink and celestial blue are made to do duty for cobalt maroon and indigo. Now, there are many excellent artists who can paint atmosphere when they are allowed a chance, but these three expensive colors are indispensable in that class of effect. Atmosphere in distemper work can hardly be painted without them.

That this practice is prejudicial to the art itself is manifest from the fact of it so impressing Mr. Barrett.

That it was directly inimical to the American profession is demonstrated by that amount of business being kept out of the country.

The next commercial economy of the factories is the wholesale purchase of lumber and canvas. Not long ago a manager of a travelling company asked a New York artist for an estimate for some scenery, the latter to find the canvas. The artist made a very moderate estimate, and mentioned the quantity of canvas required. The manager went down to the linen importer and came back to the artist exclaiming, "Why, Messrs. A. and B. offer to deliver the whole scenery painted for less money than the price of the canvas!"

I have referred to a distinction between exterior and interior work in the factories. Necessarily exterior painting at its worst is a degree removed from mechanical, and admits of taste and invention. The way in which these are utilized is characteristic. Supposing one of the large scenery factories has orders on hand for a stock of scenery for three different parts of the country. What a saving of time and thought if some of these scenes are copies of each other! And that is the actual practice.

Look at the operation of this upon the minds of the artists employed in the factories. They have no incentive to practice art for its own sake; they insensibly drift into getting through their day's work in the easiest way possible. In one factory a foreman is employed who is not an artist, but a practical carpenter. He gives out the work to the painters and goes around inspecting their progress, much as if they were bricklayers. In that factory it is expected that a drop will be begun and finished in a day. Minutes are made the measures of merit. Surely the case only requires to be stated to suggest the common sense questions, How can good work be done even by a genius under such conditions? How can men of the poetic temperament produce anything? The man who will submit to work under them may be able to draw and to use a paint brush, but he must lack the finer nature which makes the artist.

It may be replied that there are real artists engaged in the factories and that they are glad to accept their situations for steady pay. Well, "It is their poverty and not their will consents." The argument would prove my proposition—it would prove conclusively the low ebb of the profession, when it must, for bread, do the servile bidding of trading speculators.

I have alluded to the drop-curtain work in the factories. A drop-curtain ought to be the principal decoration of a theatre and is properly considered the crucial test of an artist's abilities. The time necessary for such work could not be afforded in the factories. It occupied me nearly four months of hard work to paint the curtain that was destroyed at the burning of the Union Square Theatre, but a factory must turn out a curtain in two or three days at most to make it pay. The practice is to keep, say a couple of dozen designs of ornamental draperies with centres for a landscape, and say a couple of dozen landscapes to go in them. If an order for a curtain comes in, a drapery is selected from one portfolio and a landscape from the other, and the artist goes ahead copying. "New and original drop-curtains a specialty," sometimes appears in the advertisement.

It is not alone in America that these methods are in vogue; it is true they originated here, but England has become infected with them. There, as here, the employment of artists on the staff of the theatre is dropping out in favor of contract and factory work, and, without mentioning the name, I may be allowed to say that I see a great falling off in the work of the man whom I consider to be the artist of the most classic taste in England, since he has been driven into taking contracts. In some respects the degradation of the profession is even greater there than here. In one factory in London artists are expected, in dull times, to occupy themselves in making profile!

The artistic result is that referred to by a great authority on art, as the outcome of insufficient artistic study and research of nature when he speaks of men "putting a Greek column into everything, from a door-post to a dinner lamp, thus breaking down every distinctive quality."

The salaried artist of a theatre is under conditions, if the management is at all liberal, to concentrate his mind upon his production, and he has time to think of his work. An elaborate model of a scene nicely adjusted to the business of the play, to the construction of the stage, to the mechanical arrangement of the scene with its mathematical perspective and ornamental detail, will sometimes occupy a week or ten days of severe mental thought, and often as much more time is requisite for research among the authorities. Without such models a scene must be either guesswork or conventional. Yet, even among those managers who keep an artist on their staff there are but few who can see the real economy of such preliminary work. They think the artist is drawing pay for nothing if he is sitting in his office thinking; they imagine in their narrow-minded folly that unless he has a brush in his hand he is doing nothing. And yet, after all, it is his mind and his conceptions they are buying from him. I can only recall three men who have the breadth of understanding to comprehend paying an artist for his artistic thoughts as such, and they are men whose names are great, not only in this country but in Europe for their mental power and their liberal news. These men have done great things in keeping up the standard of the scene-painter's art, and I think they would admit that their liberal views have been solidly rewarded. Yet at times, even such men are unconsciously dragged into mistakes through the magnitude of their engagements compelling them to rely a good deal on deputies.

Incidentally, at this point, I may refer to a curious phase of human nature which crops out on the morrow of great productions. The plots are given out to the scenic and property artists. The scene models may or may not be submitted to the manager, but those two departments go right on, according to their own taste and judgment. Possibly the manager may cut out some of the prettiest effects proposed on the score of expense, but in all other respects until the night of the performance or the dress rehearsal, he knows no more of what his scenes are going to look like than the public, and he would not think of interfering with those artists any more than he would dictate prescriptions to his physicians. After the production the papers generally make no mention of the artist, but teem with gush about the exquisite taste with which Manager So-and-So has staged the piece, and Mr. So-and-So will complacently smile and accept the reputation, although he knows he never went into the property room or on to the paint bridge or spoke to the artists, from the hour the plots were given out until the rise of the curtain. Queer, isn't it?

A remarkable thing occurs in this connection. Retrogression in stage art appears to be advocated by Dion Boucicault in his article on "The New Departure." The man who has devoted a lifetime to fostering sensational realism on the stage, only to find at last that it cannot be made to take the place of poetic imagination, suddenly swings back the pendulum of his ideas to the other end of the arc and advocates the abolition of scenery (eminently a vehicle for poetic imagination) and says, we should have the Shakespearian device of putting up notices, "This is a castle, etc."

Be consistent. Will you travel back to the "good old days" in one thing? Then travel back in all. Let us have our stage crowded with the audience, until the actors have scarcely room to play; let us have tallow candles for footlights, and a "snuffer" wandering about the stage; let us have rushes instead of carpets.

When the man who introduced the sensation "header" in The Colleen Bawn and the real hansom cab on the stage, turns round on himself and says that realism is a failure, sensation valueless, and cuts out the suicide from Captain Swift on the score of æsthetic delicacy, it is about time to consider whether we should accept his utterances as *ex cathedra*, however much we may be disposed to give his long experience a courteous hearing.

There is yet another consideration having a national importance in connection with the art of scene-painting. I have myself been told by a manager of great experience and judgment that the public does not require the finest scenery. Possibly it is true, but it arises from the fact that fine scenery is not shown to the public.

In matters of fine art the general public, while possessing a fair natural judgment, cannot have an absolutely correct standard of criticism unless it is furnished by experts.

The uninstructed cannot rise higher than the educated and practiced expert. They do not know and, therefore, cannot demand a higher standard of excellence than is presented to them by the expert; but when that standard is elevated, the high general intelligence of the people is apt to seize upon the advancement.

This is within recent experience. When I first came to this country, scene-painting was little else than masking the walls with colored canvas. There afterward sprung up a friendly rivalry between the Union Square and Wallack's Theatre in the matter of magnificent productions, and it soon came about that the newspapers (mere reflexes, as they are, of public opinion) used to say "the picture galleries were worth the price of admission." But during the past five or six years this enthusiasm, this art-feeling on the part of managers, seems to have been sacrificed at the altar of fat bank-books. What theatre is there on the continent to-day where any one would pay simply to see the scenery?

Rightly considered scene-painting is one of the greatest branches of art and should be one of the greatest art-educators. Sir Joshua Reynolds said that the value and rank of art is in proportion to the mental labor employed in it, and as that principle is observed or neglected our profession becomes either a liberal art or a mechanical trade. It is not a divine gift; its foundation is laid in solid science.

Now let me put one question. If the qualities required by the scene-painter are those of the best school, if he must be equipped with profundity of general as well as special knowledge, will not his ambition as well as his powers be crushed out by the present system? His present conditions thrust him into a fierce fight for a bare living. He is treated with contempt—and deserves it for submitting. Any dirty, ill-lighted cockloft, with a breakneck staircase, is thought good enough for him to do his work in. He is not spoken of as an artist, only as a decorator of the stage. His best efforts are often ignored. He gets but little recognition from the press. His physical labors demand an iron constitution. He is most unfairly treated in his work.

The ablest and most conscientious artist finds himself outstripped by the most servile imitators and followers of the conventional. High finish on scenic work means labor, time, money; hence there is a positive premium on bad work and a fine upon ambition. It has been proved, again and again, that fine spectacular productions pay. The day is not far distant when managers will be seeking for artists capable of mounting such productions and will find none.

In conclusion, let me say that one very shining light in scenic art, who was cradled in it, so to speak, and who occasionally treats us to lightning flashes of his brilliant genius, has practically found purely commercial art more profitable. This will be more and more the operation of the system, until we have traveled back to the daubing of a century ago. Then, probably, the protests of a public, which is constantly being educated in a hundred other ways may produce a reaction, or an enterprising or far-seeing manager may make a plunge for popular suffrages in this direction and, by liberality, tempt into the field of scenic art new Servandonis, Stanfields, Roberts or De Loutherbergs. Until then I fear we are traveling all too rapidly towards the Lake Avernus.

William Gillette, dramatist, will contribute a paper entitled "Will It Live?" next week.

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TO THE POINT.

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TWENTY-ONE EXPERTS.

FURTHER acquisitions to our list of special contributors have been secured during the past few days. They comprise:

GEORGE R. SIMS, the celebrated English writer, whose plays and poems are as popular in America as in his own country. Mr. SIMS is at present enjoying a Winter vacation, travelling in Turkey and Palestine. On his return to London he will forward his first contribution.

The Hon. A. J. DITTENHOEFER, the distinguished lawyer, who will shortly contribute the first of several interesting papers on certain important questions relating to what may be conveniently termed theatrical law. These papers cannot fail to interest and instruct authors, actors and managers.

STEPHEN FISKE, the well known dramatic critic, whose inaugural article will treat of a timely subject in a vigorous style.

ALFRED AYRES, the orthoëpic authority, who will expound his views on certain matters of moment.

The addition of the foregoing names increases our force of dramatic essayists to twenty-one. Every one is an expert, and every one has something to say, and knows how to say it.

THE ACTORS' HOUSE.

ON Thursday afternoon the Trustees of the Actors' Fund will meet to deliberate a matter of considerable importance—no less, in fact, than the purchase of a building to be occupied by the Association.

The project of an "Actors' House," it will be remembered, was advanced several years ago. At the yearly meeting of the Fund Association in June, 1886, President PALMER took occasion to say, in his annual address: "It is only a question of time when we shall need a building of our own, in which can be located not only the executive officers of the Fund, but also a reading room and library and an actors' exchange." On May 9, 1887, a conference of members of the profession and the Board of Trustees was held to determine the power of the Association to make, and the expediency of making, the proposed investment. The select committee appointed at this conference submitted its report to the Association at the meeting held the following month. This report cited the constitution of the organization as giving the requisite authority and urged the purchase of such a property. The Association thereupon resolved, "That the matter of selecting and buying a suitable building shall be left in the hands of the incoming Trustees, with full power."

During the following year the Actors' House Committee examined several buildings, but found none that was altogether suitable.

Another twelvemonth slipped by, and last June, in his annual report, the President explained the delay. "Your officers," he said, "while they are as anxious as ever to carry out their own original intentions and your expressed desires in this matter, feel that they must proceed with great care, and avoid as far as possible any mistake either in the locality of the house or in the character of the investment."

But the long-delayed project now seems very near realization. At the Trustees' monthly meeting, last week, the Actors' House Committee presented a report, strongly recommending the purchase of a building on Thirty-first Street, a few doors West of Fifth Avenue, which is now used as a medical library. The advantages of the selection were stated to be cheapness, central location, and the probable rise in value of the property within a few years. The house was described as being peculiarly adapted to the needs of the Association, little alteration being required in case of occupancy. Thereupon, the Trustees resolved to defer action for one week. Accordingly, they will meet on Thursday to decide whether an offer shall be made. The price asked for the property is $70,000, but it is thought that $60,000 will be accepted.

No matter of equal importance to the Fund has arisen since it was founded. The Trustees are empowered to make the purchase, if they so elect. They will be expected to use their shrewdest judgment, and there is no doubt they will give the subject the careful deliberation it demands.

The Fund has a surplus, invested in four per cent United States Government bonds, whose face value is $27,000. With the premiums they are equivalent in value to about $34,500. To this may be added all the money possessed by the Association, over and above the income of the current year, which, according to Sec. 23 of the By-Laws, must be held to be applied to relief, in case it is needed. The plan of purchase, we believe, embraces a mortgage, or the issuance of mortgage bonds, to cover the difference between the funds available and the purchase price. It is stated by the Treasurer that the renting of certain portions of the house will reduce the annual cost to the proportions of a small rent. It is understood that property owned by charitable organizations is not taxed by the city, which would be another source of saving.

Thus the matter stands at present. The action of the Trustees on Thursday will be awaited with interest.

THE APOTHEOSIS OF SARAH.

THE recent production of Joan of Arc in Paris seems to have stirred the ebullient Parisian to a regular *furore* of enthusiasm.

Not content with going in thousands to applaud the only original SARAH as the Pucelle d'Orleans, it is now suggested by a prominent and influential body of citizens that a colossal statue be erected to the historic maid, and that on the frontiers of France the sword of JOAN OF ARC shall be as an everlasting menace to her enemies beyond—the rude German and the burly Briton.

As a compliment to the tragedienne who has so faithfully portrayed the great historical heroine, the features of SARAH BERNHARDT herself are to be used by the sculptors; and, as a further recognition of her genius, a series of bas-reliefs around the base of the monument will illustrate the most successful impersonations of her theatrical career.

It is not quite decided as to whether the German frontier or the shores facing England is to be the site selected, but the scheme has awakened much interest in the French capital, and will undoubtedly be carried out.

BOSTON, GO TO!

OUR thrice esteemed contemporary, the Boston *Post*, in an editorial note deftly assumes to sum up the theatrical situation in this city in the following neat fashion:

> An article in a New York paper has for its ostensible object a discussion of the presentation of SHAKESPEARE on the stage. But it leads at last to the remark that "there is no need now to dwell upon the rare qualities of Miss REHAN'S acting." Miss REHAN is apparently the be-all and the end-all of dramatic art in New York.

Marry come up, Proud Boston! Land of the luscious beanlet, home of the herdic, haven of the wily Wall Street broker as with jocund step, he batwards, takes his way, "and merrily sings 'tra la'!" Bite not thy theatrical thumb at us! You know not of what you speak.

During the past few weeks the plays of SHAKESPEARE have permeated New York. We have had a glorious triringular SHAKESPEAREAN festival. From the fastnesses of upper Broadway to the line where civilization ends and Harlem begins, the Master's words have echoed grandly in our hearts and thrilled us as they fell in accents of gold from the lips of BOOTH, MODJESKA, MANSFIELD, the robustly beautiful Viola and the artistically slender Rosalind.

A "be-all and end-all" to this great gilt-edged aggregation is an impossibility. It has no beginning and no end. Art-loving New York can throw up its cap and smile between its cheers at thee, O, city over which Minerva and the great SULLIVAN clasp hands!

We do not deny that Miss REHAN would be a most charming "be-all and end-all" to metropolitan art. She has done her part of the business well. She has given us a *new* Rosalind, with a light (and an accent) "that never was on land or sea." A gracious girl that needs only a lorgnette and a *chatelaine* to make us think that she has just stepped out of a Fifth Avenue stage. A merry-eyed maiden from the middle page of *Life*. She has brought the tender lines of Shakespeare's sweetest poem down to the modern comprehension of that most fetching product of an effete civilization, The Matinee Girl, who quotes profoundly over the afternoon tea.

Miss REHAN has demonstrated beyond all manner of doubt that SHAKESPEARE can be enjoyed on the deep-half shell, and is not this a triumph in itself? But to thee O! disgruntled town upon seven hills, where they say the girls all know—

> Why Shakespeare was wrong in his grammar,
> And the meaning of Emerson's Brahma;
> And they go chipping rocks,
> With a little black box
> And a small geological hammer!

—to thee we would say a word. Beshrew us! But thou art a saucy knave, and thy nerve development doth challenge our admiration! Retire into thyself! Get behind thyself and draw the curtains down; for when thou criest out upon us, we can only smile and pat thee on the head, and say, "Go to!"

CHICAGO is just recovering from the throes of grand opera, and is trying to act as though it liked it. An evening paper, published in The City of Magnificent Bluff, goes into a spasm of self-congratulation over the artistic superiority of the season at the Auditorium in comparison with the New York series at the Metropolitan. Chicago is never so distinctly humorous as when it attempts to be æsthetic, and Italian opera in that city is as incongruous as the Greek Play would be on the Bowery. Give them a good tank drama, be it ever so humble—with a few real cows and things—and they say nothing, but enjoy themselves as only woolly Westerners can; but when they try to rise to an occasion like Italian opera, words fail, and the rampant city editor of the evening paper feels called upon to tilt the lance in favor of his parent city.

MR. CARTE and Sir ARTHUR SULLIVAN do not seem to put much confidence in the opinions of the New York press and public as to the rancidity of the imported company that is butchering The Gondoliers. At all events they are coming all the way from England to see the performance and judge for themselves. If they knew what awaited them they would stay pleasantly at home. Of the utter incapacity of the party, there is in the annals of dramatic history nothing so entirely free from all manner of doubt of any kind whatever, to quote the Grand Inquisitor.

> Search in and out and round about
> And you'll discover never
> A fact so far from every doubt—
> All possible, probable shadow of doubt—
> All possible doubt whatever!

FRANCOIS COPPÉE, the French poet, who has recently had the honor of having his new play, Le Pater, interdicted by the French government, is one of the early organizers and supporters of the Theatre Libre, where it is very probable he will now take his MS. The reason for the interdiction was purely political, the subject treated by the poet being that of the sanguinary Commune. And while from an artistic point of view, the loss of the play is to be regretted, we think the French government, under the circumstances, did not act unwisely.

WHEN he was asked in court recently whether modern plays were not mostly adaptations or dramatizations, Mr. DALY is reported to have answered in the affirmative. "There are no original plays nowadays," he said. It is evident that Mr. DALY does not attend any theatre except his own.

THE crusade against the bad music in theatres has availed not. It appears to be worse than before. The average orchestra seems to imagine that its only duty is to play the audience out.

JANE HADING writes: "In my opinion marriage and art do not mate with Hymen. I counsel great artists not to marry. To be united with one's art ought to satisfy any man or woman." The trouble is that it doesn't. If it did, this question would be seldom discussed.

WE hear people say that "war-plays are the thing now," or "farce-comedy has the call," or attribute the public with a wild craze for some other particular description of play. This is all nonsense, notwithstanding the prevailing idea to the contrary. The public's only craze is for good plays. That kind is always popular.

ZOLA'S next work will deal with stage life, and the ballet-girl will be singled out for particular elucidation. What an appalling amount of archæological study the preparation for this task will impose on the celebrated realist!

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The other day the *Evening World* contained an account of Frank Bangs' illness and pecuniary distress. It stated that "The Sturtevant House people sent down to the Actors' Fund and suggested the advisability (*sic*) of a doctor. One was sent, and paid but a single visit."

The *Dispatch* on last Sunday said that Mr. Bangs "appealed to the Actors' Fund, but that worthy institution was slow in answering his cry for help."

I can readily understand how the *Evening World* was led astray by the pervasive young gentleman who furnishes its columns with theatrical unreliabilities, but it is more difficult to comprehend why the usually careful *Dispatch* writer was guilty of a similar mistake.

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The facts of Mr. Bangs' illness and the action taken by the Fund for his relief can be stated in a few words.

On the 4th inst., the cashier of the Sturtevant House wrote a letter to Mr. Palmer, in which he said that Mr. Bangs was seriously ill at the hotel, without money or medical attendance.

On the same day that this letter was received, Mr. Baker of the Fund, and Dr. McDougall its physician, called at the Sturtevant House. Mr. Bangs sent down word declining to see Mr. Baker. He also sent a message to the effect that he was under the care of his own physician.

Notwithstanding this rebuff, Dr. McDougall called again and succeeded in seeing the invalid. He reported that the actor was suffering severely from acute muscular rheumatism and intense mental depression, and advised removal to a hospital. "The removal would, of course, be painful to him," wrote the physician, "but it would not necessarily be attended by any serious risk."

The clerk in the hotel office asked the Doctor who was going to be responsible for Mr. Bangs' board. This point seemed to give that functionary considerable anxiety.

In this connection it may be well to add that Mr. Bangs has lived at the Sturtevant, on, and off, for seven years, during which time he has paid a good deal of money to the proprietors. The benevolent eagerness of the hotel people to provide the sick actor with comforts may be judged from the fact that until the Fund was notified of his condition they let him lie in his bed, helpless and entirely alone. At least one whole day passed without his being able to get anything to eat.

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The Fund's assistant-secretary at once visited the various hospitals to arrange for Mr. Bangs' reception. He found them all crowded to the utmost capacity, owing to the epidemic of illness. It was absolutely impossible to secure accommodations at any of them. Other Fund patients, for the same reason, are now awaiting hospital treatment.

Under these circumstances it was necessary to leave Mr. Bangs to the tender mercies of the hotel. The Fund immediately assumed the entire responsibility for the actor's board, besides furnishing medical attendance and medicine.

Moreover, the Executive Committee last Thursday appointed a special committee to visit the patient and ascertain if his wants were being properly supplied. The Elks volunteered to furnish the services of a trained nurse, although Mr. Bangs had been dropped from the roles of the Order some time ago for non-payment of dues.

This is the simple truth of the matter and it amply refutes the slurs and misstatements above referred to. If mendacity and the collation of fool-gossip were not characteristics of the theatrical writers of some of our papers, the Fund would be slandered and misrepresented less frequently than it is.

✣

Poor Bangs! Everybody in the profession will sympathize with him in his sufferings, and regret the wanton treachery of the jade Fortune that is revealed by his condition.

Who would have thought that poverty would overtake the handsome, fiery, popular Antony of the famous Julius Cæsar revival at Booth's!

It is difficult to understand. Bangs is said to have made a good deal of money in his time, and he was never a spendthrift. I suppose his gains were not so large as many supposed. He has not been fortunate in his professional affairs during the past three or four seasons.

Idleness rapidly uses up the reserve of an actor. Appearances must be kept up—a satisfied expression and a prosperous exterior are essential to maintain a value in managerial circles.

There is no need to moralize on the precariousness of the actors' existence. It is thrust before our eyes—sometimes in comic, often in tragic phase—continually.

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Mr. John Stetson calls it The Gon-dollars. Let us hope he is right.

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I am constantly receiving letters from managers who wish me to publish "warnings" against actors, or from actors who desire to "caution" the profession against managers. These communications are generally transparent desires to gratify personal spite, although there are some exceptions.

The agent of a combination sends me a card with the request that I publish it. It is addressed to "agents and managers of all travelling companies," and its apparent purpose is to warn them against patronizing a hotel in a certain Pennsylvania town, because the proprietors "have no use for any theatrical companies." My informant states that the regular rate at this house is $2 a day, but in order to shut out companies he asks $2.50; and he adds that the proprietors told him that they did not want professionals at their house anyway.

We may question the wisdom and good taste of the hotel-keepers' antipathy to theatrical companies, but they have a perfect right to charge them more than they charge other people, if they wish, precisely on the same principle as that another hotel-keeper is willing to charge them less. Rightly or wrongly we may consider that it is worth more. Or, they may simply be desirous of discouraging the patronage of the companies. Their choice is peculiar I admit; but I don't quite see that THE MIRROR would be justified in abusing them, or "warning" people against their house, nevertheless. They seem to be able to do all the "warning" that is necessary themselves.

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Mr. Dunlap, who enjoys the rare distinction of furnishing so many of our heads with stylish coverings, has gone into the cable news business.

The concern has a number of foreign representatives, who seem to be engaged in a frantic effort to attract attention to the scheme by sending over all sorts of wildly sensational dispatches, many of them concerning theatrical topics.

As a natural consequence, the frayed query "Where did you get hat?" has been called in, and "Where did you get that gull?" substituted. But the answer is the same—"From Dunlap's."

This agency has sent across a story that Gilbert and Sullivan have quarrelled because of the wretched manner in which The Gondoliers was done at the Park, the former objecting to and the latter sustaining the policy of jeopardizing the American prospects of the piece with a queer company.

As Mr. Gilbert was on his way to India at the time of the alleged falling out, and as he doesn't know anything about the American production yet, this yarn is as absurd as the rumor that Sir Arthur has approached Eugene Field, with a view to securing him as a future collaborator, vice Gilbert.

TWO COMPANIES AGAIN.

George A. Baker, who is the head and front of the Bennett-Moulton Opera company told a DRAMATIC MIRROR reporter on Monday what he proposes doing in the way of organizing a second Opera company.

"For the past four years," said Mr. Baker, "I have always had more than one company. Of course; it involves considerable trouble and keeps me traveling between them a great deal, so I have tried to get along this season with one organization, but the applications for bookings have increased to such an extent that I have had to return to my former method. My second company will consist of four prima donne, four comedians, three leading tenors, eight chorus bassos, eight chorus tenors, and twenty chorus girls. I am prepared to offer a two years' engagement to good people. The season will open in February and continue throughout the Summer. I have signed contracts for engagements covering twenty-eight weeks in the four cities of Pittsburg, St. Paul, Minneapolis and Cincinnati."

"Will your second company play the same repertoire as the present company?"

"Yes, the repertoire of both companies will include The Beggar Student, Boccacio, Patinitza Martha, Black Hussar, Carmen, Bohemian Girl and Queen's Lace Handkerchief. The bookings are all completed for the season of 1890-1891. You see, this is the twelfth season of the Bennett-Moulton Opera company, and its reputation for artistic and enjoyable performances is so well established throughout the country that managers know they are sure of a good thing. Besides, we have the advantage of being able to play a whole week at what traveling companies, with a single attraction, are compelled to consider as a one-night stand. In Wilkesbarre, for instance, we drew good houses throughout the week by presenting a different opera each night. By this method I not only make money, but save heavy traveling expenses. My circuit includes many towns that are never covered by other operatic troups; consequently, our repertoire is quite a treat to theatregoers in these places."

"Have you made any engagements for company number two?"

"Only two, as yet. Charles G. Amsden is to be the manager in my absence, and I have secured Frank Deshon as the leading comedian. Mr. Deshon was with me formerly for four seasons. He afterwards branched out in a starring tour with Amy Ames. I am very glad to have him return to my fold. With regard to the present season I wish to say that, despite the talk of a bad theatrical year, my average receipts up to this time are ahead of last season. I shall be at Klaw and Erlanger's for the next three weeks, to engage the people I require for my second company."

A HOME-MADE STAR.

Manager J. M. Hill announces a discovery made by him of "a new emotional star." Isn't this rather premature? The public, generally, have something to say in such matters, but they have had no opportunity yet of deciding this question.

The young lady, Cora Edsall, was recently a student in A. M. Palmer's school, where she was known as Cora Deane. She was alluded to by Mr. Boucicault in his articles entitled, "My Pupils," which appeared a year ago in the *North American Review* and in *Frank Leslie's*, where he stated that she was possessed of remarkable emotional power. By his advice she was placed under a retaining salary paid to her throughout last season by Mr. Palmer. Those who attended the public matinee given by the students of the school about a year ago, will remember that Miss Deane appeared as Constance in King John, but tailed to impress the audience as deeply as she had impressed her master. She also appeared in Hunted Down, as Clara.

So-far as discovering Miss Deane is concerned, whatever merit the young lady may possess was discovered and certified by Mr. Palmer and Mr. Boucicault, who think it resides chiefly in her voice, which is a deep and tremulous contralto, and if Mr. Hill can teach her how to act as finely as she can declaim, she is likely to fill his description by-and-bye.

A BUSY MANAGER.

H. R. Jacobs returned recently from a trip to the West. When a reporter met Mr. Jacobs at his office in Klaw and Erlanger's Exchange the other day, he was wearing the large diamond stud that had been presented to him by the attachés of his numerous theatres, and looking as though he found this planet a very pleasant abiding place.

"Have I arranged to take the New Academy at St. Louis?" Mr. Jacobs said, echoing the reporter's interrogatory. "No, I have not. I am negotiating for several sites in that city, but that is all at the present time. If the parties that I am dealing with consent to build such a house as I want—one first-class in all respects and on the ground floor—it will only be a matter of a very short time before I have a theatre in that city. But, as yet, I have no definite news to give regarding that matter.

"I see, by the way, that somewhat exaggerated reports of the collapse of the Academy reached here. It was not the building that fell in, but only the entrance to the theatre proper. Of course, it created a sensation, and the public's confidence in the safety of the structure has been somewhat shaken. But I think that this feeling will soon wear away.

"Now I should like to have matters set right about the management of Corinne. As you are aware I am associated in Corinne's management and I am to do the entire booking. Mrs. Kimball has full charge of the stage business. She signs the contracts, engages all the people, and stages the burlesques. I do not attempt in any way to interfere with that part of the work. All communications in regard to time are addressed to me and I take full charge of it. Monte Cristo, Jr., and Arcadia were very successful this season and they will be continued next, Mrs. Kimball sparing neither time nor expense to make the Corinne company one of the strongest attractions on the road. Designs for the new scenery and costumes are being drawn."

Mr. Jacobs stated also that he stopped at Chicago to see how work on his new theatre in that city, the Alhambra, was getting on. He found it progressing satisfactorily. It will be one of the largest and finest houses in Chicago and will seat 2,500. It will open in August and be conducted as a first-class combination house.

PERSONAL.

LOMBARD.—Elsie Lombard has resigned from the Minnie Maddern company and joined Rosina Vokes' company. Miss Lombard's work in both organizations is highly commended. The Chicago *Inter-Ocean*, referring to her first appearance in that city with Miss Vokes, says: "Miss Elsie Lombard, another new member of the Rosina Vokes company, made her appearance last night. She is an extremely pretty brunette, tall, graceful and ebullient, her laughter and vivacity escaping all restraint, and she stepped into favor triumphantly. Mr. Clay knows the value of pretty women."

HADING.—Jane Hading is reported to have signed a contract to play in South America next season.

POTTER.—Mrs. James Brown Potter and Kyrle Bellew sailed from London on Friday last for Australia, where they are to play under the management of Garner, Williamson and Musgrove, opening in Melbourne in April for a season of twenty weeks. Mrs. Potter has bought the Australian rights of the plays which will comprise her repertoire, namely: La Tosca, Theodora, and Wills and Groves' new play, Pompadour.

ABBOTT.—While in New Orleans last week Emma Abbott gave $100 to a charity in that city, as a memorial to her husband, Eugene Wetherell.

WISE.—Thomas A. Wise, the comedian, has entirely recovered from his recent attack of typhoid fever. Mr. Wise left this city on Saturday for Kansas City to rejoin the Paymaster company.

DIXEY.—John Stetson is reported to have offered Henry E. Dixey the sum of $1,000 a week and a percentage of the gross receipts to assume the leading role in the Boston production of The Gondoliers. The comedian declined.

MANOLA.—Marion Manola, who has been ill for several weeks, left the McCaull Opera company on Saturday night. She will probably not be seen on the stage again until she appears with De Wolf Hopper's company.

LANGTRY.—It is reported by cable that Mrs. Langtry will return to this country next season.

BARRETT.—Lawrence Barrett is reported to have almost entirely recovered from the surgical operation to which he recently submitted. He will sail for Europe Feb. 1 for an extended trip abroad, returning to this country next Autumn.

MATHER.—Among other startling news items flashed over the cable is a report that Margaret Mather has proposed to Sara Bernhardt to play Romeo and Juliet with her in this country.

MANSFIELD.—Richard Mansfield was too ill to appear at the matinee of Richard III. at Palmer's Theatre last Saturday, and as there was no understudy the part had to be read by D. H. Harkins. Mr. Mansfield was sufficiently recovered, however, to play in the evening.

MORRIS.—Clara Morris is to be managed for a three months' tour through the North-West next season by Klaw and Erlanger, who have arranged a route in a territory entirely new to Miss Morris.

GRUBB.—Lillian Grubb is not to go with the De Wolf Hopper company as reported. She has been engaged for Stetson's Gondoliers company.

YEAMANS.—Jennie Yeamans will play a farewell engagement of two weeks at Tony Pastor's Theatre commencing February 24, at the conclusion of which she will sail for Europe.

HARRIS.—Manager Pat Harris is now convalescent. He hopes to resume work very shortly.

GRAHAME.—Harry D. Grahame, of the Wages of Sin company, writes that after a limited engagement with the new foreign star, Mlle. La Grippe, he is able to resume work at Brooklyn, having completely recovered his health.

NEVILLE.—Hattie Neville joined the Agnes Herndon company at Lincoln, Neb., to play the part of Edith in La Belle Marie for the rest of the season.

DABOLL.—W. S. Daboll, who has been prostrated with la grippe the past three weeks has entirely recovered and has accepted an engagement with the Chicago Gondoliers company.

FILKINS.—Grace Filkins, of Sol Smith Russell's company, is seriously ill with pleurisy, in Cincinnati.

LITTA.—Louise Litta intends playing her new piece, Madcap Midge, when she recovers from her present illness, and is therefore ready to let Chispa and Frieda out on royalty.

ROBB.—Among the passengers on the *Eider*, which sails to-day (Wednesday) for Europe, are John H. Robb, his wife (professionally known as Josie Loane) and his niece, Edna Robb, of Memphis.

KENDALS.—In spite of the opposition of Signor Salvini and Charles Wyndham and the fact that the city had been looted by Patti's engagement, the Kendals played last week at Hooley's Theatre, Chicago, to $9,000.

AT THE THEATRES.

STAR THEATRE.—THE SENATOR.

Senator Hannibal Rivers	William H. Crane
Count Ernest Von Strahl	Henry Bergman
Richard Vance	James Neill
Lieutenant George Schuyler	T. D. Frawley
Isaiah Sharpless	William Herbert
Silas Denman	J. C. Padgett
Mabel Denman	Lizzie Hudson Collier
Mrs. Armstrong	Jennie Karsner
Josie Armstrong	Jane Stuart
Mrs. Hilary	Georgie Drew Barrymore

It seems evident that an era of encouragement for American playwrights is dawning on the dramatic horizon. This is certainly true in the case of William H. Crane, one of our leading comedians, who some time since proclaimed his intention of producing plays of native authorship. The publicity given to this progressive programme has caused the patriotic actor to be inundated with endless manuscripts of an utterly worthless character, and after trying several plays with promising ingredients, he determined to fall back on the work of two trained writers for the stage—David D. Lloyd and Sidney Rosenfeld.

Mr. Lloyd, who had ample opportunity to observe political and social life in Washington in the course of his career as a correspondent of the *Tribune*, wrote a play some years ago called For Congress, in which the late John T. Raymond found an acceptable successor to his inimitable characterization of Colonel Sellers. Mr. Crane, being in search of a play affording him an opportunity to portray a typical politician, thus commissioned Mr. Lloyd to write a comedy of this order. The playwright, after outlining the plot, and while at work on the dialogue of the piece, was called away from his labors by an untimely death, and Mr. Rosenfeld undertook the task of completing the piece.

The story centres on the Denman claim, which at the opening of the play has been before the National Congress for a quarter of a century. It is surmised that the theme was inspired by the well-known Armstrong case, which embraces a claim that has grown out of the war of 1812. Silas Denman, the son of the original claimant, has grown old and gray, but his annual disappointment has not lessened his conviction in the righteousness of his demands. By a fortuitous intervention of fate, Senator Hannibal Rivers is induced to interest himself in the case, partly from a desire to see justice done to the feeble old man, but principally on account of the admiration he feels for Mabel Denman, the claimant's daughter. On discovering that an Austrian diplomat is paying considerable attention to Mabel, and being made to believe that her pride and poverty prevent her from accepting the foreigner, he nobly resolves to sacrifice his own happiness and to double his exertions to have the Denman claim passed in order that the girl may marry the man she loves. The diplomat, however, turns out to be an arch-villain, and the Senator, with the assistance of a clever widow, baffles his amiable intentions of running away with the young wife of the Secretary of State.

It also turns turns out that Mabel had never really loved the rascally diplomat, which, of course, makes it plain sailing for the Senator to secure the young woman to preside over his own household. Incidentally there are various other amatory episodes that culminate with the prospects of a wedding ceremony.

The character of Senator Rivers differs from the Washington politicians that have been sketched by other dramatists, in that he is the embodiment of a better type than has hitherto been presented on our stage. He is a self-made man, to be sure, but he is not altogether devoid of culture or refinement. His early career combined the contrasted experience of a schoolteacher and a blacksmith. Consequently, though he is brisk and forcible in action, there is no attempt to create laughter by interlarding his conversation with ignorant assertions devoid of grammar. Moreover, the Senator is thoroughly honest. He is fully able to hold his own in political log rolling, but scorns to accept a bribe or gain any advantage by methods that would reflect upon his personal integrity.

Mr. Crane found an excellent vehicle for his diversified talent in the role of Senator Rivers. He fairly revelled in the part, and without ever resorting to horseplay or buffoonery, seemed to enjoy the comedy element as much as the audience. His simulation of oratorical vehemence was at once artistic and true to nature. His acting in the emotional phases of the role gained additional power from his sudden transition from gay to grave.

Of the feminine members of the cast, Georgie Drew Barrymore and Jane Stuart carried off the honors, both of them being honored with a call before the curtain. Mrs. Barrymore, who personated Mrs. Hilary, a susceptible young widow of a vivacious temperament, made a distinctive hit in the part and proved herself a comedienne of high rank. Miss Stuart also became a prime favorite for her sprightly acting as Josie Armstrong, a young woman with a strong *penchant* for coining expressive words such as "woozy," for instance, which she interprets as denoting any one who would if he could, but is too old fogyish to try. F. D. Frawley gave a unique character sketch of George Schuyler, a phlegmatic young army officer. It is seldom that such telling comedy effects are produced by the quiet methods employed by Mr. Frawley, who thus gave evidence of being an excellent actor. William Herbert, on the other hand, rather leaned to grotesque exaggeration as Isaiah Sharpless, and his make-up and bluster were strongly suggestive of Marks, the lawyer. Lizzie Collier was comely and competent as Mabel, and Augusta Foster acquitted herself creditably as Mrs. Schuyler.

Henry Bergman, who assumed the role of the villainous diplomat, did not quite counterfeit the appearance of a man whose good looks and polished ways would prove particularly dangerous to women in general. Still, the ability to portray fascinating villainy is somewhat rare, and Mr. Bergman is by no means a bad actor compared with the average stage villain. Jennie Karsner was acceptable as Mrs. Armstrong except in the love scene of the second act, in which she bordered closely on the ridiculous. J. C. Padgett as Silas Denman, James Neill as Richard Vance, and George F. Devere as Alexander Armstrong, were all satisfactory in their respective roles. Henry Braham was an impossible Chinaman, while John J. Gilmartin was quite happy as a negro servant.

Taken as a whole, it may be said that while The Senator is not as good a play as The Henrietta, it is likely, with the present cast, to prove a remunerative venture for Mr. Crane. The principal drawbacks consist of the frequent entrances and exits of the various characters. This defect, however, might easily be remedied by judicious revision.

PARK.—THE GONDOLIERS.

The Duke of Plaza-Toro	George Temple
Luiz	Arthur Marcel
Don Alhambra del Bolero	J. A. Muir
The Duchess of Plaza-Toro	Kate Talby
Casilda	Agnes Macfarland
Gianetta	Esther Palliser
Tessa	Mary Duggan
Fiametta	Miss A. Watts
Vittoria	Miss Sedger
Giulia	Miss Pyne
Ines	Miss Rochefort

A minute description of The Gondoliers—produced for the first time in America at the Park Theatre on Tuesday night of last week—in these columns at the present time would be superfluous, for the simple reason that the initial performance, and every phase of it, has been criticised and commented on and discussed at great length by every paper "as is a paper" in the land. The plot has been as laboriously narrated as though it really contained a vast amount of material that demanded exploitation; the lyrics and dialogue have been reproduced; the characters and scenes have been pictured, and the score has been extolled, or picked to pieces, as the case might be. The newspapers even with the aid of critics, correspondents, and telegraphic facilities, have not been able to sing and act the operetta or whistle the principal numbers for the benefit of their readers. But to the credit of their enterprise be it said that they have done everything else.

From all of which it may be truthfully gathered that the première of The Gondoliers was regarded by the press as a news, as well as an artistic event. It is left for THE MIRROR simply to set down its own impressions of the piece, without repeating the argument, which is already an old story.

The Gondoliers, had it been presented in New York by a competent company, might have easily scored a success. We doubt, however, whether in the hands of accomplished singers and actors it would have taken rank with Pinafore or The Mikado as a popular craze. But we believe it might readily have achieved a degree of favor parallel to that enjoyed, for instance, by The Pirates of Penzance.

Mr. Gilbert's text is neatly polished, as all the work is that leaves his pen. The verses are naturally models of clever rhyming, for the author is a master of the art of versification; but this merit went for little owing to the fact that the singers could not sing, and therefore the words suffered as well as the notes. The trouble with The Gondoliers is that the theme is trite and thin, and it is handled in a mechanical style. Mr. Gilbert's heart does not seem to have been in his work. Although the familiar Gilbertian recipe has been employed, the dish lacks the salt of wit and the seasoning of spontaneous humor. The drolleries and the quaintnesses all seem to have come out in lots, as from a stamp-mill. There is as much difference between the fresh, delicious quiddities of The Mikado and the labored funniments of The Gondoliers, as there is between a restaurant dinner and one cooked in your own kitchen. "It all tastes alike," one cannot help saying.

Sullivan's score is of a more popular order than he has accustomed us to. He seems to be trifling with us at certain times, and contemptuously descending to the level of what he believes to be the taste of the majority at others. The prettiest number in the operetta is "You Men Will Never Understand;" the funniest, "There Lived a King;" the most inspiriting, the "Cachuca Ensemble;" the most ingenious, the quartette "In a Contemplative Fashion." The orchestration is not up to Sullivan's standard. It seems to have been hastily arranged, and there is a marked absence of those pleasing and musicianly effects which the composer has heretofore produced in this department of his work.

Miss Palliser made a hit as Gianetta, not because she was particularly clever or artistic, but because her associates were so frightfully bad. She has a light, well-trained voice. She acts like a novice. Miss Duggan, a sprightly soubrette, was fairly satisfactory as Tessa. Messrs. Muir and Temple were inoffensive. As much—or as little—cannot be said for the rest of the irredeemably inefficient cast. The piece was handsomely mounted.

That The Gondoliers survived the butchery by Mr. Carte's company, and that the public found in it much to applaud notwithstanding, augurs favorably for its career in case it should be interpreted by an adequate company.

FIFTH AVENUE.—INGOMAR.

Parthenia	Julia Marlowe
Ingomar	Eben Plympton
The Timarch	Milnes Levick
Polydor	W. H. Crompton
Actea	Mrs. M. A. Pennoyer
Theano	Emma Hinckley

To analyse in detail the performance with which Julia Marlowe opened her engagement at the Fifth Avenue Theatre on Monday evening would be superfluous—perhaps cruel. Let it suffice to say that the play was given in a fairly satisfactory manner to a fair-sized house.

Ingomar is essentially a star play—one of those delightfully simple and conventional compositions strung out into five long acts, in which everything has been sacrificed—ethics and interest—in order to slake the thirst of the heroine for strong—often more strong than probable—situations. Yet, in spite of this blemish, there is much in Maria Lovell's adaptation that is pleasing. There are sentiments that are decidedly pretty and well put, there are situations that are decidedly strong and which afford opportunity for fine bits of work. But there is much also that is weak and commonplace. The mother's part in the first scene is wretched, that of the lusty old usurer's is worse, and until the middle of the second act the spectator sits yawning at a string of wearying platitudes. In the scene between the barbarian chieftain and Parthenia the audience is apprised, for the first time, of there being some life in the play and flesh-and-blood actors on the stage.

Julia Marlowe has methods peculiarly her own, on—which, by the way, she is said to pride herself—methods which, were they not successfully concealed under a personality that seems to magnetise her audiences, might prove fatal to her claims as an *artiste*. Her Parthenia, while perhaps as good, differs essentially from others we have seen. Miss Marlowe's Parthenia is a girl of the period—the nineteenth century girl we mean—decked out in the flowing garb of the graceful Greek. We almost expect to see her hero appear as a Fifth Avenue exquisite in a stove pipe hat. Her elocution, likewise, is innocently free from the classic tinge. At times it becomes almost twentieth century English.

The part of Ingomar was played with power and vigor by Eben Plympton. Mr. Plympton combines a splendid physique with a strength and sweetness of elocution which he knows how to utilize to advantage. His success, throughout the evening, was equal to that of the star.

Of the remainder of the company and of the stage-settings little need be said. Some of the scenery is pretty, but Greek soldiers with mutton-chop whiskers and moustachios are more picturesque, perhaps, than archæologically correct. Milnes Levick who played the proud Timarch was very funny—a kind of cross between Wilson Barrett and Lord Chumley.

NIBLO'S.—BLUEBEARD, JR.

The Ideal Extravaganza company, of Chicago, which made a notable success in The Crystal Slipper during the past two seasons, is duplicating the prosperous career of that piece in Bluebeard, Jr., this season. Since it was successfully launched in Chicago, Bluebeard, Jr., has done remarkably good business on the road, and Philadelphia and Boston have stamped it with their approval. The production of this spectacular burlesque at Niblo's, before a crowded house on Monday night, was received in a manner that gives assurance of a brilliant season in this city. In stage setting, scenery, and costumes, Bluebeard, Jr., has never been surpassed by any spectacular piece produced at Niblo's, the home of this class of entertainment. Everything connected with this spectacle displays ripe experience, critical taste, elaborateness of detail, and a generous outlay.

Except a few hitches in setting the intricate scenery inseparable from a first production, the performance ran very smoothly. The only exception was the omission from the programme of the children who were to take part in the cantata of "The Old Woman who Lived in a Shoe." No oral announcement respecting this matter was made, but a super carried a transparency with this notice across the stage: "The little children are temporarily prohibited from appearing by order of Elbridge T. Gerry, awaiting further action by the Mayor of New York." As soon as the audience had read this placard a storm of hisses went up, and a gigantic shoe was wheeled across the stage in melancholy silence.

The libretto of Bluebeard, Jr., is by Clay M. Greene, and is quite breezy throughout. The music, which is airy and sparkling, was composed and arranged by Fred. J. Eustis, Richard Maddern and John Braham. The chorus possesses some exceellent soprano voices, and the choruses were finely rendered.

In the marches of the Amazons a grand staircase was utilized to great advantage, and as they descended in phalanxes to the stage they presented a tableau of rare beauty. The evolutions performed were new and intricate and clanking steel armour worn by the Amazons vividly set off their gorgeous costumes. If it is possible to realize the ideal, then this company has reached that state of perfection in its ballets and marches. The *pas seul* of Clara Qualitz and Mlle. Morondo, *première danseuses*, evoked enthusiastic plaudits.

The comedy element of the piece was very successfully carried by Edwin Foy as Fatima's impecunious and bibulous father, and Topsy Venn as Ayesha. Mr. Foy's songs "Drop a Nickel in the Slot" and "He's on the Police Force Now" made a decided hit. The trio, "When Johnny Gets His Gun," by Mr. Foy, Topsy Venn and Arthur Dunn in which some clever local allusions were made, was redemanded several times. Frank B. Blair as Bluebeard, Alice Johnston as Selim, and Arthur Dunn as Mufti, scored decided hits. Kate Uart as Zara, the good fairy, was ethereal and statuesque. Lee Harrison and J. E. Sullivan appeared as two impossible policeman, and created much hilarity in a vulgar German Hebrew dialect.

The scenery is very fine, prismatic tones blending harmoniously throughout. The skies, however, alternated from a sea green to an emerald hue, where they should have been of the most cerulean blue. The piece concludes with a transformation allegory entitled Truth and Light, and the last tableau is exquisite in design and treatment.

FOURTEENTH.—THE CORSICAN BROTHERS.

The familiar play of the Corsican Brothers was put upon the stage at the Fourteenth Street Theatre on Monday with a claim of being a grand spectacular production. The mechanical effects were the well-known vision scenes, but they were badly managed in the lighting and the illusion was accordingly dispelled by the gauzes being visible. There were two fairly good scenes, one a glade in the Forest of Fontainebleau, the other an oak chamber in the home of Fabian in Corsica. The ballet scene of the Bal de l'Opéra was grotesque, and variety performances by the Majiltons were introduced with questionable taste. If the famous play of Alexandre Dumas fairly acted will not carry itself without tumblers, public taste must be at a low ebb.

The double rôle of Louis and Fabian de Franchi was undertaken by Robert Mantell in a satisfactory and artistic manner, but with less vigor than the accomplished actor has shown in other pieces. As Louis he did not rise above conventional mediocrity, and in the supper-room scene was disappointingly mild. As Fabian, however, he rose to a higher level. In the Corsican home, the bonhommie, the frank hospitality, the gentle affection of Fabian for his mother were all depicted with a natural and graceful charm. In the duel scene he was very effective, and was rewarded with four curtain calls. His death scene was carried out with striking realism, and scarcely required the melodramatic claptrap of a "deathly pallor" calcium-light to enhance its effect. Viewed as a whole, the interpretation of Fabian was genuine, thoughtful and picturesque, a conscientious endeavor to portray a romantic character, but it was wanting in most of those decided touches of fire which the play admits.

Mark Price as Monsieur Chateau-Renaud showed himself a capable actor, and displayed considerable power in his air of calm resolution during the duel scene. His swordsmanship was also quite effective. B. T. Ringgold, as Baron Montgiron, was excellent, and Kendall Weston presented a very careful interpretation of Alfred Meynard.

In the scene of the reconciliation of the Corsican Vendetta, Frederick Lotto as the Orlando, and Murry Woods as the Colonna, gave the quarrelsome compromise a humorous rendering that was greatly enjoyed. Minnie Monk acted creditably as the mother of the Franchi, although she somewhat overstrained her facial expression. Charlotte Behrens as Emelie de l'Esparre, was acceptable, but rather melodramatic in her style. Marie Sheldon was commendable as Celestine, but Clara Flagg as Estelle, Annie Weaver as Coralie, Fanny Barton as Pomponette, and Louisa Evans as Marie, seemed to

miss the spirit of the supper-room scene. The general support in the minor parts was good and conscientious.

METROPOLITAN.—TANNHAUSER.

The first representation of Tannhauser this season filled the Metropolitan Opera House last Friday evening. The so-called Parisian version was used, which gives greater prominence to the Venuesberg scene, and afforded a greater opportunity for Lilli Lehman to display her great histrionic and vocal powers—no one but Patti could be so perfectly and persistently satisfactory. In the finale of the first act she was a veritable goddess. The ballet in the same act was gorgeously voluptuous. In this and the other acts Herr Vogl was a thoroughly consistent Heinrich, his singing being true and dramatic, though lacking somewhat in breadth, or volume.

The Elizabeth of Fraulein Weisner was gracefully acted but woefully sung. Walter von der Vogelweide by Herr Mittelhauser was well rendered, as was also the Wolfram of Herr Reichmann.

The Abend Stern was artistically given but we have heard it with more sympathetic and melodious effect. The Shepherd's song was prettily rendered by Fraulein Kaschoska. Herr Seidl having just recovered from a severe illness was raptuerously welcomed and led the orchestra with his usual success.

GRAND.—THE BRIGANDS.

If W. T. Carleton's production of The Brigands at the Grand Opera House was in the nature of a challenge, it was certainly a formidable one. Mr. Carleton is always a favorite. Though the hard work of his rôle last evening taxed him severely, he was equal to it, and in the artistic and spirited rendering of Malloy's song, "The Three Beggars," fairly brought down the house.

The entire cast was good. If there was a special hit, it was in the topical song, "It is What the Public Expects," sung by Mr. Charles A. Bigelow, when he announced that Chauncey Depew "had discovered New York."

Clara Lane as Fragoletto and Alice Carle as Fiorella both sang themselves into favor with the audience. Clara Wisdom as the Princess of Granada, Charles A. Bigelow as Pietro and R. E. De Mesa as Captain of Horse Marines were successful in their humorous efforts, and J. K. Murray proved himself an excellent singer as the Count of Gloria. The chorus was satisfactory, and the costumes and mounting were also commendable.

AT OTHER HOUSES.

The Still Alarm seems to have lost none of its former drawing powers, and on Monday evening the People's Theatre was crowded to the doors. The trained horses, real fire engine and Harry Lacy seemed to please those present the most. This is not surprising as the rest of the company is hardly up to the standard of travelling combinations.

An exceedingly large audience was present at Koster and Bial's on Monday evening, and greatly enjoyed the various features of the entertaining programme. Among the numerous performers this week are Sheridan and Flynn, Sherman and Morrissy, and the Ronclere Brothers, mind readers and jugglers. Next week, Price Marigold's Reception.

An appreciative audience was present at the Windsor on Monday evening and heartily applauded that clever comedian, Charles T. Ellis, in Casper the Yodler, which is a diverting play with charming songs, picturesque scenes and a good plot. Margaret Graham, who is a younger sister of the star, made her first metropolitan appearance, and proved quite successful.

Shadows of a Great City attracted an overflowing audience to the Third Avenue, last Monday night. This is the class of drama that is highly appreciated by the East-siders, judging from the manner in which the piece was received. Miss Tiffany made a hit in the dual rôle of Annie and Helen Standish, while the rest of the company gave good support. Next week, Woman Against Woman.

Lillian Russell and her associates are making the revival of The Brigands at the Casino a remunerative venture, while the audiences go home delighted with the entertainment, and advise their friends to go and do likewise.

The Charity Ball shows no diminution of popular favor at the Lyceum. Aunt Jack appears to be a chronic favorite at the Madison Square, and The County Fair may go on for several seasons at the Union Square, to judge from the present indications of lasting success.

At Tony Pastor's this week a lively entertainment is provided by Billy Birch's New Minstrels and the usual variety features in vogue at this popular establishment.

MRS. LANGTRY'S property in Salt Lake county, Utah, consisting of 139 acres, is to be sold for taxes by the County Collector. The amount due is only $57, and although the land is said to be very valuable the actress, who has been notified, has not signified her intention of liquidating.

GOLDEN OPPORTUNITIES.

There is no excuse for the actor who is not well-read. This is an age of long runs, few parts, and lots of spare time. How many of you are doing just one play for the season?

Young men and women in other professions don't have the golden opportunities for study and improvement that you have.

No, indeed. Tired to death, weary in brain after a long day of unflagging devotion to business, often and often after a hasty supper they draw apart, eager to steal from the hours of much needed rest and sleep in order to hungrily pore over the ancients or taste the quality of our modern humbler poets.

Let me cite one case from among thousands. I know a young fellow who has been working steadily eight hours a day in a business house for the past four years. He has had none of the usual advantages of education and yet, do you know, he has accomplished within three years, alone, without aid of tutor, a thorough course of classical reading, a general familiarity with all literature and something more than a smattering of the scientific and political questions of the day.

Let me tell you what he did. He heard of and joined the Chatauqua Literary and Scientific Circle. Sounds big—eh? Really it's the simplest thing in the world. Anybody can join it, upon the payment of a trifling fee. In any good metropolitan book-store you can find out all about it.

We may—some of us—have had little advantage in the way of culture, and we may be ambitious. If we are wise, we are ambitious. The more we know of poetry, the more we know of prose, the more we know of painting, the more we know of music, the more we know of men and women who have done good work in the past, the better our acting will be.

And there is nothing like knowing exactly how to go about studying. We may flounder forever in the ocean of books and never reach the shore of knowledge.

The good people who founded the Chatauqua plan ascertained just what reading is necessary to give us a general and good all-round idea of everything.

Just try it. You pay your little fee, you receive a circular of instructions; you are told just what books to buy for the year's reading (they are published under the auspices of the Chatauqua people); you receive the Chatauqua magazine each month; you are not required to read more than half an hour each day—and lo, presto! at the end of the four years' course you have accomplished wonders.

It's like putting a bit of change away daily in a little saving's bank. Isn't it easy?

There is no habit that grows upon one more than the habit of reading. It's as irresistible as opium or cigarettes. If you will exercise your mental as you do your physical powers, you will find them growing, expanding as the latter grow, becoming every day more vigorous and subtle. It's so easy. Just try it for a bit. Ask Brentano or somebody about Chatauqua, and find out about it. Only half an hour a day. Think of it!

I received a letter last week from a young actor who has taken up the course. He says that he finds it delightful. Even if we have learned a lot during college days we are sure to forget, and this system is an excellent one for brushing up, as it were.

I wish some editor—our friend Mr. Fiske, for example—would start a department in his paper to which, each week, one of our actors or actresses might contribute. What do you think of the idea?

Many of you are clever with the pen, or could be if you tried. You have lots of time, and if you only keep your eyes about you, what countless things, pathetic, humorous and otherwise interesting, you see during a season's knocking about, which are quite worthy the telling.

You are, most of you, immensely good at story-telling in the "smoker." How much there is to brighten your wits and to improve your art in this life of constant travel and change of scene. If you have any brains at all you should, nearly all of you, be fairly able writers if you tried.

Don't you think that the plan I have suggested would be both charming and beneficial? Only in some such way as this can the ability you possess in wielding the pen gain proper opportunity. The only times when actors are asked to write anything is when a Christmas number is coming out, or some newspaper man comes around and wants to know something about "Morality on the Stage," and "What Would You Do if You Were a Man?" (or *vice versa*) for the syndicate.

I notice they are doing lots of that sort of thing lately, and the same old crop of men and women keep popping up to edify us with their convictions. Just as if the questions these reporters ask couldn't be dismissed in a breath!

If we are attending to the business of our lines we haven't much time to think of "Morality on the Stage." If they asked us something about "Morality in Private Life," we would have something to say—too much, in fact, as that is a question which applies to every condition of man.

I never saw people behave badly on the stage. Did you? The stage-manager wouldn't let 'em. They'd get discharged. The only time I ever noticed any particular immorality on the stage was one night when I was sitting in front at the old Olympic in St. Louis, and a flat fell on Si Gates. The immorality on that occasion came through the green drop in little bursts of sulphur and darts of lightning.

And how on earth can one tell what one would do if one were somebody else? If one can—and the men and women aforesaid tried just a little while ago—then a theory has been hit upon which knocks Edwin Arnold, A. P. Sinnet, esoteric Buddhism and the whole theosophical structure all to pieces.

In regard to this matter we can only hope—hope that if we had been somebody else we would have behaved ourselves better than we do under existing circumstances.

The syndicate took up the religious question a few weeks ago.

Mrs. Langtry said she had "faith."

That is reassuring. It is well to have faith else some of us would be very uncomfortable.

"Hope" would have been more modest. But, as I said before, "faith" is more comfortable.

ECIRPAC.

PROFESSIONAL DOINGS.

DR. CARVER is reported to be quite ill in London.

J. G. SAVILLE will leave the Clara Morris company next week.

W. J. SCANLAN will follow Robert Mantell at the Fourteenth Street Theatre.

ELSIE LOMBARD has taken the place of Helen Standish in the Rosina Vokes company.

THE Bells of Haslemere company closed its season last Saturday night in Philadelphia.

THE Said Pasha company is reported to be about to disband on account of bad business.

MAY MONTFORD, of Kate Castleton's company, recently became a member of the Actors' Fund.

FANNIE G. BERNARD is successfully playing boy and other roles with the Louis James company this season.

LEW DOCKSTADER has signed to go with Primrose and West's Minstrels for the remainder of the season.

KATE ALMA, a popular Australian actress and singer, has been engaged for the Chicago production of The Gondoliers.

ALICE BUTLER, having finished her season with Victoria Vokes, has returned to New York, and is open to engagements.

JAMES A. HERNE, in Drifting Apart, will begin a week's engagement at Hammerstein's Opera House in Harlem next Monday night.

IT IS reported as being highly probable that W. W. Randall will be appointed receiver of The Still Alarm company.

EXTENSIVE preparations are going on for the production of Master and Man at the Grand Opera House, Feb. 17.

A MAJORITY of the members of the Casey's Troubles company are reported to be laid up with la grippe at Sherman, Texas.

THE CHARITY BALL, which is approaching its 100th performance, is still playing to good business at the Lyceum Theatre.

THE advance sale for the souvenir performance of Shenandoah, which occurs this (Wednesday) evening, is reported to amount to over $1,100.

PART of the brick wall of the West side of the New Casino Theatre, now in course of erection in Brooklyn, E. D., was blown down during a gale last week.

FANNY RICE has gone to Boston to play Nadjy, in which she opens to-morrow (Thursday) night, while her part in The Brigands is being played by Anna O'Keeffe.

IRBE KIRALFY arrived from Europe yesterday (Tuesday) on the *Eider*. It was reported that W. W. Kelly was a passenger on the same steamer, but the report was incorrect.

FLETCHER WILLIAMS writes that he is about to sever his connection with the Wood-St. John company, in which he has been playing juvenile and light comedy roles.

TONY RIGGS, the son of the old-time Irish comedian, T. Grattan Riggs, recently made his début in comic opera at Augusta, Me., and is reported to have made quite a hit.

THE Bootles' Baby company closes its season next Saturday night in Brooklyn. About $13,000 is the sum reported to have been lost on the season.

ROBERT DOWNING and his talented wife, Eugenia Blair, are well spoken of in the Southern cities where they have been appearing lately in Saumet's version of The Gladiator.

MRS. FERNANDEZ claims the honor of having selected and coached the little girl who recently made such a great hit at the Metropolitan Opera House in Die Puppenfee, or dolls' ballet.

H. B. CONWAY will not go back to England shortly, as was incorrectly reported. He may go over on a vacation next Summer, but he will return to this country as he is under engagement to Daniel Frohman for next year.

SHENANDOAH played at the Bijou Theatre Pittsburg, last week to $9,000. This is the biggest week that the theatre has known with the exception of J. K. Emmet's Thanksgiving week.

VIOLET MASCOTTE has signed to go with Stanley Macy's C. O. D. company for the remainder of the season, and opens with that organization at the Continental Theatre, Philadelphia.

ALFRED THOMPSON is now in Europe, engaged in securing novelties for the Madison Square Garden company.

GRACIE WILSON played Lilla Vane's part in Shenandoah at the Twenty-third Street Theatre last Tuesday night, owing to the illness of the latter, who has, however, entirely recovered.

ON account of the great success of The Great Metropolis on the Pacific Slope, Jay Rial has arranged with Klaw and Erlanger to take the play on a ten weeks' tour, covering Western territory as far East as Denver.

KATHRYN WESTON, who took Mrs. Sol Smith's part in the production by Letitia Aldrich of Maid Marian at Washington last Thursday afternoon on a day's notice, is reported to have made a hit in the rôle.

MACY'S Silver King company began its Southern tour on Jan. 6, playing South to New Orleans and then through the Texan circuit. H. M. Bickel is acting as manager, while Marlande Clarke is starred in the title role.

RICHARD MANSFIELD is authority for the statement that the report that he is to be managed by John Stetson is without the slightest foundation in fact. Mr. Mansfield plays in Mr. Stetson's theatre in Boston, and this fact may have given rise to the rumor.

DURING the ballroom scene in The Corsican Brothers on Monday night, the carlessness of a stage hand led to some loose scenery catching fire from a naked gas-jet. The flames were quickly extinguished and but few of the audience knew what had happened.

H. GRATTAN DONNELLY has finished two acts of The Millionaire, the three-act comedy drama which he is writing for Dan Sully. Negotiations are now progressing for a Broadway theatre for a run of the play in the Spring.

RAY MASKELL received a number of pretty Christmas and New Year's gifts from the members of the Little Lord Fauntleroy company, to which she belongs. She was the recipient of a beautiful gold necklace from Manager Norton of the Columbia Theatre, Chicago, and his wife.

THE GONDOLIERS will be produced at the Amphion Academy, Brooklyn, by the Stetson Opera company on Feb. 3. The same organization will present it at the Globe Theatre, Boston, Feb. 10. In the cast are George Broderick, Celie Ellis, Mabella Baker, Harry Hilliard and John J. Raffael.

THE Actors' Order of Friendship, Edwin Forrest Lodge, reports its membership lists rapidly increasing. W. J. Florence was recently elected a member, and Charles Walcot, Gus Pitou, Harry Harwood, and many others have been proposed and will shortly be elected.

SIR ARTHUR SULLIVAN and D'Oyly Carte sail from England for this country to-morrow (Thursday) on the *Saale* to study the production of The Gondoliers in this city. The first week of the opera at the Park Theatre is said by Manager Palmer to show $2,000 more receipts than the first week of The Mikado in this city.

THE 100th performance of The Seven Ages at the Standard Theatre, was celebrated on Monday night by the distribution of souvenirs, consisting of a double bust of Dixey and Shakespeare, by Sheehan, the sculptor. In honor of the occasion, Mr. Dixey revived his song, "The Land of the Mac," and introduced a new song in the schoolboy scene.

A MISCELLANEOUS concert for the benefit of the family of Victor C. Guilmette, the treasurer of the Standard Theatre, will take place at that house next Sunday evening. Manager J. C. Duff has donated the use of it. There will be an augmented orchestra, and all of the stage-hands and attachés of the house are to give their services free.

WORK on the extensive alterations to be made in Klaw and Erlanger's Exchange is to be begun on February 15. Last week five new theatres were added to the already long list represented by this firm. The new acquisitions are at Columbus, Ind., Mauch Chunk, Pa., Wilkesbarre, Pa., and the new Grand Opera House at Dubuque, Iowa.

HARRY SANDERSON claims that last week's business, in spite of the prevailing dullness in theatricals, was one of the largest Tony Pastor's had ever known. On last Monday night over a hundred people were turned away unable to obtain seats, and on Saturday night the money had to be returned to purchasers of admission tickets to the gallery, as it was unable to obtain standing room there.

MALEY AND COMPANY, the managers of Nellie Free, are more courageous than the average manager. They send the MIRROR the news that "owing to poor business everywhere we were obliged to close the Nellie Free company." Poor business is a term that most managers use only in talking of others' attractions, never of their own. The firm is now in the market to take out some new enterprise.

ED. MARBLE has left W. S. Cleveland's Magnificent Minstrels, and Lew Somers has been engaged to fill his place. The latest acquisitions are Raymond Shaw, M. A. Talbott, Harry McKesson, and others. Manager Cleveland claims that he now has with his two companies two of the strongest vocal corps on the road. For his company of genuine colored performers, he is negotiating with a number of stellar lights, and it is his intention, if possible, to induce the Bohee Brothers to return to this company. For his two white companies, for next season, he has engaged Eddie Fox and Harry McKesson. W. S. Cleveland's Magnificent Minstrels will, after leaving Kansas City, start on a long trip throughout California and the Northwest. Over $12,000 have just been spent by Mr. Cleveland on railroad tickets, and the manager claims that these tickets cover more territory and a longer tour than was ever before paid for in advance by any one manager, while he holds that the company will be the largest one of its kind that ever crossed the continent.

BEHIND FRENCH FOOTLIGHTS.

What a queer little world it is that struggles and sways behind the glittering bar of light that separates the stage from the French public! No Anglo-Saxon professional can imagine the difference that exists between theatrical life in France and elsewhere. Good comradeship is unknown. The French actor is an Ishmaelite; his hand is against every one in the profession, and if they do agree on any point it is when they band together to attempt to shake the position of some more fortunate or more talented actor than themselves.

Pugnacity characterizes everyone, from the manager to the call-boy, and for that reason a French rehearsal is usually a night worth seeing, even in the sacred precincts of the Théâtre-Français which boasts of the most celebrated and undoubtedly the most quarrelsome company in the world. Hamlet nearly shook the walls of the historic theatre by the storms that raged during rehearsal.

Mounet-Sully had been studying the part for years, and only after long and patient endeavors succeeded in persuading the theatre to mount it for him. At last he succeeded, the play was read and the committee assembled to decide upon the cast.

Mounet produced his project for the cast, and the committee listened with silent fury. All the leading members of the company were included. Delaunay, the great leading juvenile, was cast for Horatio, Coquelin for the Gravedigger; Bartet, the actress who replaces Sarah Bernhardt, for Ophelia, and Dudlev, the tragedienne, for the Queen. Worms was white with wrath at being assigned Laertes, and Febvre's indignation was speechless when he was allotted the King. One only of the societaires accepted his part without demur, and that was Got, who made of Polonius the most exquisitely high-bred idiot it is possible to imagine. The cast was rejected by acclamation, and if Dumas had not interfered in behalf of his father's translation of Hamlet, Mounet would never have played the part.

Then came the war at rehearsal. Mounet, who is nervous, quarrelled with every one; Claretie, the manager, who is meek, threw oil upon the fire by agreeing with every one; Reichemberg, who was cast for Ophelia, vowed she could not play the part (wherein she was right), and every one was distracted by the fact that Mounet, the stage manager, and M. Vacquerie, Dumas' collaborator in the translation, each and all had their own idea about staging the play, and proceeded to contradict each other every five minutes.

The stage business settled on Monday was radically changed on Tuesday, and was cut out on Wednesday, and the whole process recommenced on Thursday, till the company was absolutely maddened by it all.

At last came a crisis. Mounet had been especially trying one day, and Vacquerie made some remark to him about a certain reading which he disapproved. Mounet did not answer. The remark was repeated, and still Mounet was silent.

Claretie mildly said, "Mon cher, the author is speaking to you."

Mounet replied, with decision, "You are mistaken, the author is not here. The author is dead."

A blank pause of consternation followed. Vacquerie rose, took his hat, and addressed Claretie:

"Monsieur, as the only surviving author of this French version of Hamlet, I use the right given me by French theatrical rules. I withdraw the part of Hamlet from M. Mounet-Sully, and desire you to offer it to M. Lambert *fils*. Let me know when you are ready to commence rehearsals with the changed cast. Good morning." Away he went in a towering passion, followed by Claretie, alternately agreeing and expostulating. Young Lambert, who was watching rehearsal, rushing after them, wild with delight and excitement; Mounet absolutely stunned with amazement, and the rest of the company trying to conceal their immense amusement at his discomfiture.

Of course it was a storm in a teacup. Mounet kept the part, young Lambert assumed his humble post as understudy, and Vacquerie graciously forgave Mounet, on condition that he would apologize, which he did characteristically by remarking that he had apparently said something to offend M. Vacquerie a few days before—he did not exactly remember what it was, but whatever it was he took it all back! Whereupon peace was made and Mounet walked off, saying *sotto voce* to one of his comrades: "I was right though, the author *is* dead!" Which I think is the purest French masculine and tragic version of "Scissors!" on record.

When Sardou superintends rehearsals of one of his plays, then there is hard work ahead. He is one of the finest stage managers in the world, and when one of his plays is rehearsed, he takes the entire stage direction.

In the case of Fedora the actors had no sinecure. For days together the first act, with its complicated business, was rehearsed for hours at a time. Chalk circles were drawn upon the stage, to indicate each actor's place, and Sardou acted all the parts himself and got into wild states of excitement because his ideas were not instantly grasped, and generally disported himself in a most reckless fashion.

When he is not satisfied with the way things are going, he jumps up from his seat in the front row of the orchestra, where he is installed in a big chair with a wicker hood, as he has a French horror of draughts, climbs upon the stage, flings his fur cap on one side his overcoat on the other, and alternately figures as the distressed heroine or the absent lover. Then he will suddenly drop his fervor, shake himself into his coat; say feebly, "Why don't you do it like *that?*" retire to his big chair and sit still, looking bored, until something else occurs to him and he repeats the process.

It is decidedly amusing to see how, when he climbs upon the stage and acts his own parts, his enthusiasm infects Sarah Bernhardt. She will rehearse in a sleepy drawl, coughing at intervals and shivering in an atmosphere that makes every one else gasp with the heat. Then she will suddenly listen to Sardou's rendering; her great eyes kindle; she glides out of her wraps in a sinuous and snake-like fashion, and flings herself headlong into the part, acting as she only acts during the first week of a run, and electrifying the lookers-on.

Even Sardou was at his wit's end the day of the dress rehearsal of Théodora. The house was jammed to the roof. All Paris that was anybody was there. The performance was to begin at two o'clock; two o'clock came, but Sarah did not. Sardou sent messengers in every direction, and raved up and down in despir. The audience, cross at being kept waiting, were setting up that monotonous tattoo which is known as the "Air des Lampions," as it dates from the early days of the drama when the public used to shout in this peculiar cadence for the lampions (little lamps rather like modern night lights), the kindling of which was the signal for the curtain to rise.

At last Sarah sauntered in looking rather bored, and in every-day dress.

"I cannot act to-day," she announced calmly. "I am nervous and upset. I am going to the Bois for an airing. Send all those people away."

The managers looked at each other in despair, the noise in front grew louder, Sardou with one despairing effort mastered himself and drew her to the hole in the curtain.

"All right, my dear," he said, "you can go if you like, but tell me first if you see any one in front that you know."

Sarah gazed out on the unswerving, seething throng and suddenly changed her mind.

"Since they are all there, I might as well go through with it. Ring up at once, I shall be ready for my entrance."

In two minutes the stage was cleared, the curtain up and Sardou was mopping his brow and saying, "That was a close shave! If I had opposed her she would have cut rehearsal and the Lord knows what we should have done."

When her cue came Sarah walked on composedly and played that day as probably even she has never played since before a public thrilled by the marvellous combination of the greatest modern actress and the most absorbing of modern plays.

Sarah certainly plays queer tricks sometimes. She was acting once in a great Italian city—I think it was Milan, but I am not sure—where the *impresario* had doubled the prices. Sarah was to play Camille and although the house was packed, it was as cold as ice, as every one who was there was aggrieved at the increased prices. The first intermission was a very long one and when Sarah went on in the second act the irate Italians hissed her furiously.

At the end of that act, she called her maid and gave her some direction in an undertone. The maid left the theatre and returned. Just before the interview with Duval in the third act, she handed Sarah something as she stood in the wings an instant before walking upon the stage. The scene progressed, Sarah seemed very hoarse, she cleared her throat, passed her handkerchief over her mouth, and suddenly rose and faced the audience with a terrible set face; an instant later a stream of blood burst from her lips, and she fell headlong into her comrade's arms.

The curtain was rung down, the audience waited tremblingly to hear of the poor creatures death. An actor came forward and made the following announcement:

"Ladies and gentlemen; our comrade, Mlle. Bernhardt, not wishing to disappoint you, desires me to say that if you will consent to ten minutes' delay, she will endeavor to finish her part." And at the end of ten minutes the play proceeded amid frantic enthusiasm, the enthusiasm of a Southern audience carried away by such heroic self-sacrifice and was brought to a triumphant conclusion.

Never had the "golden voice" been more clear and bell-like.

"How did you do it, Sarah?" asked one of her comrades.

"They bored me by their conduct," said Sara, "so to wake them up I sent for a small bladder filled with beef blood and popped it to my mouth when I raised my handkerchief to my lips, then I bit it and you know the sequel. *Voila!*"

Such is the woman of whom we admiringly say in Paris, paraphrasing the Mussulman confession of faith: "There is but one Sarah and Sardou is her prophet."

NETTIE HOOPER.

HER SAD STORY.

Last Monday afternoon a lady, thickly veiled and apparently laboring under considerable mental excitement, walked into a manager's office, not a hundred miles from one of the principal squares of this city. A letter of introduction she had brought from a mutual acquaintance stated, without mentioning the name of the writer, that she would tell her own story, and Manager X., after requesting the lady to be seated, leaned back in his chair, puffed at the cigar that lay between his lips, and waited.

In a voice singularly low and sweet, and which seemed to gain in strength and in measure as its owner did in confidence, the stranger said that she was an English woman and that she had only recently come over with one of the English companies now playing in New York. "But," she added, with what from behind the folds of her veil seemed to be a sad smile, "I am not one of them. They barely know my name, which, indeed, is an assumed one. My real name is —— ——. Now you know me."

Manager X. started, and rubbing his chin nervously, said: "My dear madam, may ——"

"You are perhaps surprised at this step I have taken," she interrupted. "You can hardly be more so than I am myself. You know what my position was on the London stage, and what I have lost in leaving it, which I have done forever. I have."—

"But your husband," broke in Manager X., becoming more and more embarrassed, "does he—"

"—weighed all," went on his veiled visitor hurriedly, and without giving the astonished manager time to utter another word, "and I have decided that oblivion, yes, death itself, is preferable to living with that man, my husband in the eyes of the world, but a wretch whom I loathed more each day I knew him better." "Yes," she continued tranquilly, betraying neither emotion nor animation, "the world and that hollow mockery Society have thought me happy. Men have called me beautiful, you among the rest Mr. X., and women have envied me. Of him, say no word. I have left him forever and here, where he would not, if he could, reach me I will begin another life—a life perhaps more wicked than the other, but at least more attractive and less full of pain to myself." She gave a little silvery laugh which made her listener's blood tingle in his veins. "I will begin again on the American stage, here in New York, wherever I can find a man who will see some good in me. Mr. X., are you that man?"

Manager X.'s heart was beating furiously. A strange choking sensation was in his throat. During one of his trips to London he had met this woman and had admired her. Here then, at last, the opportunity he had never dared even to dream of, was in his grasp.

"A woman clever and beautiful," he mused. "Why should she not take the part he had been so long striving to fill. What a card for the theatre! 'Manager X.'s new star, the success of three London seasons.'"

Those and kindred thoughts flashed through the manager's mind while his visitor was uttering her concluding sentences, and breaking the deathly silence which, as he remembered afterwards, followed the former quick flow of words, he bent forward, his eyes illuminated with romantic enthusiasm, and said softly:

"Yes, madam, it has never been said of Manager X. that in the hour of trouble he failed to do his duty. I sympathize with you deeply. All I can do for you will be done with my whole heart. Will you trust me?" and taking the cold gloved hand in his, Manager X. affectionately pressed it. No reply came. The hand lay motionless in his.

"I respect your modesty as much as I do your grief," resumed Mr. X., after an embarrassing pause, "and the aim of my life shall be to make bright once more that sun which has been obscured by the shades of night."

Still no reply.

"I shall furnish you with a company which you will take out next month. I shall care for you; you will be the guardian angel of my life as of my home. Do you consent?"

Another pause, longer and more embarrassing than the first followed, and then his visitor, rising slowly from her seat and facing the manager, said deliberately and with a kind of chuckle:

"It is an impossibility, sir; I am only one of Edison's newly-invented phonographic dolls." And with this the figure turned shortly round with a mechanical movement, and, before the astonished manager could utter a word, passed out of the room.

A sound of footsteps, uncontrolled peals of laughter, and the noise of a cab driving rapidly away told manager X. that he had been the victim of a cruel hoax.

HOUP-LA!

Los Angeles, Cal., Times

The Christmas numbers of the two principal New York dramatic weeklies, THE MIRROR and the —— have been received. THE DRAMATIC MIRROR was noticed in this column last week, and its fine appearance and interesting contents eulogized. In addition to the beauty of its illustrations, it contains articles of merit from upwards of sixty contributors who are connected with the stage, either as authors, actors or critics. The —— has for several weeks been boasting of its forthcoming Christmas number, and, not content with self-praise, has indulged profusely in sneers and jibes directed at its powerful rival's counter-production. Such conduct was a sign of the weakness which is conspicuous in the holiday number of the ——. Of the twenty-three contributors, five of the leading names, Bronson Howard, Wilson Barrett, E. H. Sothern, H. E. Dixey and Mrs. Kendal, are also contributors to THE DRAMATIC MIRROR. Aside from these, Blakely Hall has a sketch written with his usual facility and snobbish taste, and P. T. Barnum contributes three anecdotes, in one of which the Attic salt of profanity is left in, and in the others is conspicuous by its absence. A part of the number is taken up with shoppy puffs of actors and actresses, which have the appearance of being charged for at so much a line. The —— would gain more respect if it would drop envy, slang and profanity, and attend strictly to business. In the theatrical circus it occupies the position of the clown, while THE MIRROR is the dignified ring-master who handles the lash.

NOTES AND QUERIES.

Having written a comedy-drama, I desired to call it A Woman's Loyalty, but I am told that the title has been used on the American stage. Do you know of any such play?—ANDREW GEORGE, Pittsburg, Pa.

A play called Woman's Loyalty, by Hart Jackson, was produced at the Chestnut Street Theatre, Philadelphia, in 1879.

What is the cost of a membership in the American Academy of the Dramatic Arts? Can you furnish the names of the graduates who have become successful professionals?—INQUIRER.

1. According to the "Prompt-Book" of the Academy, the tuition fee for the first year's course is $150; for the second year's course it is $130. 2. The following professionals are said to have been among those graduated from the Academy: Joseph Adelman, Emma V. Sheridan, Maude Banks, Walter Bellows, Evelyn Campbell, Nannette Craddock, Vida Croly, Walter Crosby, Dorothy Derr, Helen J. Davis, Jennie Eustace, George Fawcett and Florence Field, Alice Fisher, Alice Chapin, Annie O'Neill and others.

Will you kindly inform me at your earliest convenience if it is necessary for us to get permission from the owner of The Little Tycoon to play it in this town for the benefit of a charitable object; if so, who shall I write to for the same? MILAS E. MORTON, West Winsted, Conn.

Write to Willard Spencer, Station A, Philadelphia, Pa.

Will you please inform me through your "Notes and Queries" column as to whether the play of Victor Durand is obtainable for amateur representation? READER.

The author, Henry Guy Carleton, may be addressed at the Union Square Theatre. The piece was performed several years ago by the Gilbert Society, of Brooklyn.

Will you kindly give me the address of Mr. C. E. Forman of the Mother-in-Law company, and if not known please advise me what has become of the above company?—FREDERICK SEYMOUR, New York City.

The company has disbanded. We do not furnish private addresses.

Please inform us through your columns at what age and in what year did Charlotte Cushman retire from the stage?—SHAKESPEARE CLUB, New Orleans, La.

Her last stage appearance was in Meg Merrilies at Boston, Mass., May 15, 1875, in her fifty-ninth year.

Would you kindly inform a reader of your very valuable paper whether Mary Anderson ever played Rosalind in As You Like It?—IRVING W. BAMHEVER, New York City.

Mary Anderson played Rosalind for the first time in this country on Oct. 12, 1885, at the Star Theatre, New York. She had previously played the rôle in England.

Where can I obtain suitable souvenirs for a theatrical performance?—MANAGER.

Write to Tobin and Co., 299 Broadway, New York city.

Will you kindly inform me who wrote Ingomar?—R. G. DELAP, Natchez, Miss.

In 1843 Friedrich Halm, whose real name was Von Münch-Bellinghausen, brought out a play in Germany called Der Sohn der Wildness. This play was adapted for the English stage by Maria Lovell under the title of Ingomar the Barbarian.

1. Are there any operas in which the baritone is the leading role? 2. Does a baritone command as high a salary as a tenor voice?—IL TROVATORE, Portland, Oregon.

2. Yes; Don Giovanni, for instance? It depends largely on the quality of the voice and the musical efficiency of the singer. A tenor voice of the first order is rarer than a baritone. Hence, high baritones are frequently assigned to tenor rules.

A number of young ladies and gentlemen of San Francisco, Cal., are contemplating the organization of an amateur dramatic society similar to the best ones of New York. I have been requested to ascertain, if possible, the rules, regulations, etc., of the most prominent dramatic clubs of New York or Brooklyn. Will you tell me the names of such societies as you may know of, and also inform me to whom I can apply for a copy of their rules or constitution.—RICHARD M. HOTALING, N. Y.

"Appleton's Dictionary of New York City" contains a list of the principal amateur clubs and the address of their respective secretaries. Samuel French & Son, of 28 West Twenty-third Street, publish various books on the methods of organizing and conducting amateur societies.

Please tell me whether the play of Little Lord Fauntleroy should be classed as a comedy or a drama.—W. D. FARRIS, Ft. Worth, Tex.

If it were placed under a general classification the piece might be called a play with a domestic interest. The predominance of the title role gives the play more the nature of a juvenile character sketch.

UNCONSIDERED TRIFLES.

Last week I went to see two plays. One is from a master of dramatic construction. The sequence of events in La Tosca is dovetailed like a piece of joinery; a succession of climaxes follow, each more telling than the last. The movement is swift and uninterrupted, and carries the audience breathlessly with it from event to event.

Miss Davenport never played better, nor looked more entrancing. Within her natural limitations, the intelligence, quick wit, taste and admirable physique of an unusually clever and attractive woman, gave most sincere and praiseworthy service to all that Sardou has required.

The other play shows no sense of stagecraft. It violates all the established canons. What is understood as dramatic construction has no place. There is nothing ot what is understood by movement. People come and go incidentally as in real life. The dialogue goes on apparently whenever it is convenient.

There is no change of scene, no interesting stage accessories, nor attractive costumes. It is only a slice of real life cut out and placed on the stage as faithfully as it is possible to give.

It is everything, in brief, that we are told a drama should not be. But even La Tosca did not receive such close, unswerving attention as did The Doll's House on Thursday afternoon. Nothing could have been more flattering. Twice women in the audience sobbed.

This, it seems to me, is the supreme test. If a writer or a play can hold an audience at such a tension for two hours and a half, he has arrived, no matter how he gets there.

All the canons that were ever cast cannot alleviate dullness, nor can the fracture of the entire collection injure a play that finds the hearts of the audience.

The critics, I know, have decreed otherwise; but so long as Ibsen does this the manager can take the risks. Audiences grow on plays of this sort. Those who have been bold enough to venture carry the news to others. In my own case, six people by dinner time on Christmas evening had determined to go to the next performance.

In its disregard of so much that has been deemed essential to a play, it suggests Daniel Rochat. But, as Mr. Palmer once said, in denying that Daniel Rochat had been a financial failure, the movement of the play is a movement of mind, and that is as effective in the long run as the movement of events or as action in a play.

The Doll's House is a movement of soul spirit, and marches as steadily as events in La Tosca as they are manufactured in melodrama. Movement of this sort appeals to a different class certainly; but the class is large enough, and the appeal is not less but more powerful.

It would have been easy enough to turn The Doll's House into the usual channel. If the letter in the post-box had been allowed to remain unread, as it seemed likely, then we would all have been happy and merry—the danger averted.

But why should the baby act be pleaded for audiences at this end of the century? We are able to stand having our dolls and sugar plums taken from us. In fact, in real life we have to stand it.

There are two occasions when the power of the play over the audience is severely tested. Possibly a less perfunctory and more sympathetic actress than Miss Gliddon might carry off more happily Mrs. Lindon's proposal to Krogstad, but that and her soliloquy over the joy of having somebody to work for bordered so nearly on the absurd that the audience might pardonably have laughed.

The second occasion is when Helmer takes off Nora's cloak and calls attention to her beautiful costume, which is, in fact, unpardonably ugly, but instead of perceiving the disagreement between the assertion and the fact, the audience unquestionably accepted it in the spirit with which it was offered.

Whether Ibsen intends to convey an ethical lesson or not, I do not know. He is at least arraigned on that point. It seems to me a lot of nonsense is talked about the forgery. As we are taught that the guilt of an action lies in the intention, anybody may be pardoned for thinking that the converse is true, viz., that the morality of an act lies in the intention. Morally, Nora was certainly guiltless, and should be judged accordingly. The crime was, as she asserts, with those who had failed to teach her otherwise.

Her leaving home is the weak point of the play—not in her desire to go, that is the logic of the play—but that her husband did not forcibly detain her until daylight. The impossibility of women going out, homeless and without money at midnight is on the surface. Sardou does the same thing when Odette is banished from home. There seems to be no necessity, dramatic or otherwise, in allowing what is so unlikely.

Mr. Lawrence brought his Thorwald too nearly into the realm of light comedy after the danger of exposure was averted. The words are enough to reveal the husband's mental attitude; he did not need to accentuate them as he did in their delivery. Ibsen, it seems to me, makes a certain concession in Helmer's last words as the curtain falls, "a miracle," and the inference is that he will achieve it in himself and that yet all will be well. But that such a lump of conceit in sex which to himself is accounted manliness shall ever be leavened passeth understanding.

No one who saw Miss Beatrice Cameron as Lady Anne could have dreamed of her real capabilities. If The Doll's House were less interesting as a play it would be still worth while to see the fine spirit and dew she infuses into Nora. Notwithstanding the admirable work of Mr. Lawrence, Mr. Dallas, and particularly of Mr. Druce, she is its breath and life.

The slightest exaggeration would have rendered her identification with the character less complete. That she did not exaggerate it shows not only that she is equal to the strain of a part so exacting, but that she has herself well in hand, and with a reserve of force scarcely to be expected in an actress whose previous experience has not been large.

WYLDE THYME.

A FLOURISHING LODGE.

The United Council Lodge of the American Legion of Honor—which was originally organized on a modest scale at Wallack's Theatre and now numbers 770 members—held a public installation of officers at the Scottish Rite Hall on Sunday, conducted by Deputy Supreme Commander J. H. Scullion, of Palmer's Theatre. Among the officers installed were Commander Edward Siedle; Vice-Commander Joseph Driscoll, and Collector, George Finch, all of Palmer's Theatre.

After the ceremony an interesting entertainment took place, which included an organ recital by Wenham Smith, of Plymouth Church; bird warbling by Mabel Stephenson; selections by The Old Homestead and the Manhattan Club Quartettes. Among the other popular artists were Ruby Brooks, John Mayers, Charles Patterson, Professor Holliday, Professor Maggochi and others. Over 1,500 people were present in the audience.

This Council is composed almost exclusively of professionals and is conducted upon insurance principles. Its sick benefit fund has now a reserve of nearly $7,000.

A PAIR OF JACKS.

Will O. Wheeler is about fulfilling his promise to embark in a new enterprise. His managerial experience with Dan Sully and with other theatrical enterprises confirms his belief that the fancy of the public is far from comedy, and he has taken up H. Gratten Donnelly's latest production, which is entitled "A Pair of Jacks."

"I will 'open the pot' with it on April 7," said Mr. Wheeler, in talking of his new enterprise. The first two weeks will be spent in Pennsylvania, and then we shall go to Philadelphia for a week. After that he shall turn West, and stay there during the Summer. He has just begun securing time.

"A Pair of Jacks is rather a farcical comedy than a farce comedy and it depends upon the natural complications of the story for its fun rather than upon the introduction of extraneous features. By that I mean that the success of the play as an entertainment will not depend upon two hours of specialty business strung upon ten minutes of story. Nor shall we eschew specialties altogether, for we expect to introduce some novelties, but we consider the story and the natural complications strong enough to maintain interest. The Pair of Jacks are a couple of Dromios who look exactly alike. One is a practicing physician, the other a practicing lawyer. They are both middle-aged and both something of mashers. The parts will be played by two clever comedians who will be featured, but the play is what will be starred. The first and third acts will take place in a ladies' seminary, and the second in a Summer resort boarding-house.

"The play is under the control of George L. Miller, of Philadelphia, who has given me *carte blanche* in the equipment. It is quite likely that I will take the Pacific Coast shortly after its production. I have already placed an order for $3,500 worth of lithograph printing, and will be at the head of the procession in that line."

GREAT PREPARATIONS are being made for the production of The Prince and the Pauper at the Broadway Theatre, next Monday night. Besides Elsie Leslie the following are included in the company: E. H. Vanderfelt, Annie Mayer, Arthur Elliot, Nelly Howard, Arthur F. Buchanan, Dora Leslie, Frank Tannehill, Sr., Daniel Gilfeather, W. F. Tibbetts, W. B. Woodall, Wm. Kukuck, and George W. Lynch. All the work for the presentation is being done by Mr. Frohman's Lyceum assistants. David Belasco manages the stage, W. H. Day has designed the costumes and the scenery, and Henry Puerner has written the music. One of the scenes, represents a portion of Westminster Abbey. A number of children have been specially engaged for the Broadway production of the piece.

THE AMATEUR STAGE.

THE GILBERT IN MIXED PICKLES.

The Gilbert produced Sayre's comedy, Mixed Pickles, at the Brooklyn Academy of Music, last Wednesday evening. The *morale* of the piece in some portions is unedifying, and while it may pass muster with a professional company, it is scarcely consistent with the native delicacy of an amateur cast. But, for all that, it is replete with grotesque situations, some fine wit, and a catchy dialogue. The Gilberts presented the piece in its integrity. The action was fairly rapid and the interest well sustained. There were no striking impersonations, but a smooth performance was achieved. A noticeable shortcoming, though, was the mournful lack of harmony between the characters. Several good scenes were robbed of their beauty by this disregard for the sympathetic relations that each rôle should maintain towards the other. Unless we have blending, more or less, the dramatic chain is broken and the realistic effect destroyed. Thus an "icy atmosphere" is created sufficient to freeze the warmest regard of any audience.

William T. Harris gave an enjoyable performance of Hiram Brown, whose escapade at a *bal masque* furnishes considerable of the indelicate dialogue of the piece. Miss Healy looked quite too young in the rôle of Cherry Brown, but her delightful girlish *naïveté* was fully compensative for this fault. Adam Dove's interpretation of the Rev. Arthur Pickle, a rather difficult and delicate part to portray, was perfectly refined and intelligent. John F. Dyer gave an extremely amusing characterization of Deacon Jordon, a very much overdrawn character. If Mr. Darling had infused more life into his impersonation of the mischievous Joseph Pickle it would have been a far more acceptable creation. However, he was decidedly entertaining and carried the part consistently and successfully throughout. His masquerading in the guise of his saintly brother causes many complicated situations that were irresistably funny and ludicrous.

Miss Parkhurst might have given a little more character touch to the eccentric Lucinda Sniggins. Her conception was intelligent, but she forgot herself several times betraying her own youthful voice in place of the high-pitched, squeaky tone assumed. Mamie Sloat was rather ungainly as Mrs. Brown. The part calls for a more refined portrayal than it received, as a foil to her scapegoat husband. Lillie Smith made a pert and pretty little Susie, and gave evidence of making a bright soubrette if properly trained.

RAY REES.

NOTES.

Amateurs, as a rule, are not very original. At the last Gilbert performance a few ingenious ways several of the cast had to "suit the action to the word," were quite conspicuous. Miss Sloat, for instance, thumped her hands together and did a walking match up and down the stage to express anger. Mr. Harris pulled down his vest, back and front, to display surprise. Miss Healy shrugged her shoulders to convey disagreeable astonishment. Mr. Dyer nervously twitched his fingers when grievously offended or insulted. Miss Smith jammed her hands in her apron pockets and tossed back her pretty little head to let us know how down-right mad she was, and Mr. Darling wore a smile that was "child-like and bland" when particularly pleased. In the profession these idosyncrasies would be termed "bad mannerisms," but with amateurs they are defined as "dramatic expressions."

The periodical issued by the Amaranth Society at each performance and edited by Fletcher Johnson, is the finest little book of its kind published among the amateurs. It contains many interesting items, well written, and serves to entertain the audience between the acts.

M. H. Lindeman will make his first appearance with the Florence Society at the Criterion Theatre next week, playing Tom Conyers in Withered Leaves. This is a new line of character for Mr. Lindeman.

President Hart of the Amaranth, will entertain a number of prominent society people in his box at the Academy of Music, at the Lynwood performance.

The Melpomene will produce Old Heads and Young Hearts at the Brooklyn Criterion Theatre, Jan. 25. The cast includes Thomas Bell, C. T. Catlin, W. Macfarlane; H. H. Gardner, James Van Dyk, Albert Meafoy, and Edith Elwood, Lizzie Wallace and Marie Lamb. The performance will be under the direction of Mr Gardner.

The Faust Dramatic Society a new organization, is rehearsing Married Life which they intend to produce at the Brooklyn Athenaeum in the latter part of this month.

Tillottson's four-act war drama, Lynwood, will be presented this, (Wednesday) evening, at the Brooklyn Academy of Music, by the Amaranth Society. Special attention has been paid to the mounting of the piece, and the military features will also be carefully looked after. The cast includes Alfred Young, F. W. Bowne, R. B. Throckmorton, George Woodruff, Albert Meafoy, S. G. Acton, G. H. Buermann, H. J. King, Ada Woodruff, Lizzie Wallace and Belle Wall.

Still another society makes a bid for amateur histrionic fame. The Talma is its title, and last Saturday evening it made its first bow before the public in a hall at 24 East Fourteenth Street, this city. The members of this new club are evidently very modest, as their first programme evinces. Three small pieces were produced, the first being Coyne's one-act drama, Angel or Devils, which received a very clever interpretation from a cast comprising Miss Lillian E. Swain, Miss Marie Goday, Master Rafael Terry, T. Toledo, G. W. Mathews and G. D. Swain. These same people also successfully presented the farces, Tom Noddy's Secret and Betsey Baker, which was produced during the evening.

The Columbia College Club produced an original travesty on Little Lord Fauntleroy at Hardman Hall, this city, last Friday evening. The performance was in aid of charity, and a large audience responded. Mr. Murchison, who stands about six feet in his stockings, was the Little Lord Fauntleroy. The piece was excruciatingly funny and provoked a great deal of laughter. The complete cast was: Earl of Tenris Court, C. A. Cohn; Little Lord Fauntleroy, K. M. Murchison; Mr. Havisham, W. J. McKim; Mr. Hobbs, R. S. Radcliff, Jr.; Dick, B. J. Robertson; Mr. Higgins, A. K. Alexander; Thomas, H. M. Knapp; Wilkens, J. E. Leech; Mrs. Erroll, H. M. Paddock; Mary, J. B. Leech, Jr.

In the *World's* contest for the most popular Brooklyn amateur actress there are nearly forty aspirants. Some of the letters sent in behalf of individual candidates are in very bad taste. Mrs. Ada Woodruff very properly withdrew her name. Had she done that at the outset she would have earned the admiration of every decent lover of amateur theatricals. The general opinion among the amateurs seems to be that the contest is uncalled for, unwise and will certainly not tend to elevate the amateur stage in the minds of the public. The fact that it is merely a money-making dodge on the part of the *World*, is now clearly apparent to all and it is therefore to be regretted that so many amateurs have lent their reputation and name to such a scheme. It only offers a vehicle to gratify vanity of a pronouncedly vulgar type.

GOSSIP OF THE TOWN.

LIZZIE EVANS has a new comedy, entitled Chic, by W. H. F. Tenney.

THE latest acquisition to De Wolf Hopper's company is Rose Leighton.

RAY DOUGLASS, formerly of Robert Mantell's company, is to star next season in a new comedy.

THE Two Macs Specialty company will play a week's engagement at Tony Pastor's next week.

CLARK SAMMIS, the manager of Wilson Barrett, is reported to be ill with pneumonia in Philadelphia.

GEORGE CLARKE, the well-known actor, who has been quite ill in this city the last few weeks, is reported to be convalescent.

ED. MARBLE will be with Thatcher's new minstrel company next year. He has been engaged as interlocutor and sketch writer for the organization.

ALEXANDER COMSTOCK, of the Academy of Music, writes that he has made arrangements for The Old Homestead to be presented at the Princess Theatre, London, on May 26.

ON account of the ill-health of John Wild and Dan Collyer, as well as of John Maas, another member of the company, the season of farce comedy at Wild and Collyer's Comedy Theatre has been closed for the time being. The Haywood Comic Opera company in La Mascotte is filling the vacant time.

THE persons to whom T. Henry French has disposed of his interest in My Jack have engaged the services of that experienced business manager, Phil. H. Irving, to look after the booking and routing of that attraction next season.

JAMES A. HERNE gave a reading of Professor Garland's "Under the Lion's Paw," at Avon Hall in Brooklyn, last Sunday evening, at the regular monthly meeting of the Brooklyn Single Tax Club. Mr. Herne is an enthusiastic admirer of the theories of political economy advocated by Henry George.

JAMES BARTON KEY is reported to be about to issue for this city an imitation of the London Chromatic Amusement Bulletin, by which all the amusements of the metropolis can be seen at a glance. It will, it is said, be the work of the lithographers of *Puck*, and will be placed in the best hotels of the city.

JULIUS CÆSAR has not been presented in certain parts of the South for over a decade, and as a result, Louis James is reaping quite a harvest with it. At Lawrence, Atchison, and Leavenworth, a number of prominent citizens have signed a petition requesting Mr James to favor the public with a presentation of this play.

CHARLES OVERTON, in behalf of A. M. Palmer is reported to have purchased the play of Le Secret de la Terrense, which has been adapted to the English stage by Sydney Grundy, and is to follow Man's Shadow at the Haymarket Theatre, London. Its English title is Sealed Lips.

JOHN H. ROBB, formerly manager of Gus Williams, and last season, manager of Pope's Theatre, St. Louis, will direct the fortunes of a new farce-comedy, entitled A Package of Cigarettes in Three Puffs. It will open its season at the Bijou Theatre, Aug. 25. Mr. Robb sails for Europe next week for the benefit of his health and in quest of novelties for the new organization.

THOMAS Q. SEABROOKE will leave the Fakir company next Saturday night, but not to go with Stetson's Gondoliers company as reported. On March 31 he will begin a four weeks' starring engagement in King Cole II., which will be seen at the Star Theatre, this city, and on May 5 he begins a fifteen weeks' engagement with the DeWolf-Hopper Opera Bouffe company at the Broadway.

A LONDON correspondent tells the following story, which is, perhaps, funnier than it is authentic. It appears that during the recent visit of Prince Henry of Prussia to Corfu his Royal Highness promised to visit the theatre. In order to avoid the crowd, however, the Prince entered quietly by the stage-door, and gained his box unnoticed, while below in the vestibule of the theatre the manager was waiting for him, attired in full court dress and surrounded by all his staff. Presently the royal carriage was announced. The band struck up the National Anthem, the crimson carpet was laid down, and the manager, bowing and smiling, descended the steps gracefully to open the carriage door. A loud laugh followed. Inside the carriage was a donkey, which in response to the manager's genuflexions was braying for all he was worth. It was merely one of the Prince's little jokes.

IT is said that Barnum and Bailey intend erecting an immense building for the permanent exhibition of their Show. The site is in Eighty-sixth Street, between Eighth and Ninth Avenues this city. The structure is to be 700x200 feet. Messrs. J. B. McElfatrick and Son have furnished the plans for the building of Philadelphia pressed brick, four stories high, with an iron and glass roof. It will have a stage 500 feet long. The probabilities are that it will cost $400,000, inclusive of the ground, and that it will be finished the latter part of this year. In the Spring it will be used by Barnum, in the Summer for fairs and other entertainments, in the Fall by the American Institute Fair, and in the Winter it will be utilized for large balls. Among the spectacles which Mr. Bailey has already secured for representation are The Fall of Babylon, The Conquest of Mexico, Nero and others. Imre Kiralfy is to have charge of this portion of the entertainments to be given in this building.

DEATHS IN THE PROFESSION.

Jennie Bell, formerly of Dixey's Adonis company, whose real name was Jennie Dubois, died on Wednesday last in this city. She was twenty-eight years old. The funeral took place a few days later, the interment being in Evergreen Cemetery.

Wilhelm Sedlmayer, a tenor of the German Opera company, died on last Wednesday afternoon of inflammation of the lungs. He appeared last season at the Metropolitan Opera House as Seigfried and in Die Meistersinger, but had only sung once this season. He was about forty years old. He leaves a widow.

Victor Guilmette, treasurer of the Standard Theatre, died last Tuesday night in this city of pneumonia. He was about thirty-five years old and leaves a widow and three children. The funeral took place on Friday from the Church of St. Vincent de Paul. Among those present were Manager James Duff, business manager Carl Herrmann, and the attachés of the house. Mr. Guilmette was a member of the Theatrical Treasurers' Association.

Thomas a'Becket, who was once an actor of prominence, died recently in Philadelphia at the age of eighty-two. He was a native of Chatham, England, and came to this country in 1837. He was a music teacher and general musician and afterward became a stage manager, minstrel and song writer. Of late years he had lived in retirement. He was one of the first members of the Actors' Order of Friendship, of which he was a Past President. The funeral of the old actor took place Thursday afternoon at the Monument Cemetery under the auspices of Shakespeare Lodge, A. O. O. F. President Pickering read the ritual of the order at the grave. Messrs. Pickering, Roberts, Paul, Stull, Gile and Taylor acted as pallbearers.

John Henry Applegate, the treasurer of Mrs. George S. Knight's Elite company, died on Saturday last at his home in Asbury Park, N. J., of pneumonia. He was a man of means having retired from active mercantile pursuits after inventing a last for a New England shoe manufacturer.

William M. Dell, of the Charles A. Gardner company, who was injured in the Chesapeake and Ohio Railroad wreck recently, died shortly after his leg was amputated at the Retreat Hospital, Richmond, Va., on Sunday, the 5th instant. The deceased was forty years old and was born in Mansfield, O. He was a good actor and a very popular man. His remains were taken to Chicago for interment.

William F. Connors, junior member of the firm of Hill and Connors, local managers of the Town Hall, Saratoga Springs, died on the 1st inst. of pneumonia. Mr. Connors was thirty years old. His courteous manners and genial nature had made him a general favorite. He was a member of the Actors' Fund Association, and was well known in the profession. He was buried in the Saratoga Catholic cemetery on Jan. 3.

M. T. Skiff, advance agent for the Patti Rosa Comedy company, died of a complication of diseases superinduced by rheumatism, at Guy's Hotel, Baltimore, on last Monday morning. Mr. Skiff was fifty-four years old, and, was a veteran manager and advance agent. He was for a number of years manager and joint proprietor of Skiff and Gaylord's Minstrels. He was tor five consecutive seasons in advance of W. J. Scanlan. At the beginning of this season he joined the Patti Rosa company in the capacity previously mentioned. The deceased was taken ill at Springfield, Ohio, on Thursday last and was in a very weak condition when he arrived in Baltimore. At his physician's suggestion his wife was notified and she left this city immediately and was at her husband's side until he passed away. The remains were conveyed to Providence, R. I., for interment Mr. Skiff was a member of the Order of Elks.

Frank Marshall, the English playwright and husband of Ada Cavendish, the actress, died recently.

H. P. Gratten, the English dramatist, is dead.

James Allison, an Australian manager, died on Sunday last in Chicago. He was in this country looking for stars for the Antipodes for next season.

Arthur Leclercq, the manager of James O'Neill's Monte Cristo company, and a brother of Charles Leclercq of Daly's, and of the well-known actress, Carlotta Leclercq, died on Sunday last at Fort Hamilton, L. I., of heart disease. He was forty-eight years old.

HAD NEVER BEEN IN A THEATRE.

While the John Dillon company was in Texas recently the following amusing episode occurred. One night the company was playing in a small town, and during the scene in the first act between Miss Buchanan and Lionel Dainer, a man in uniform coolly walked on the stage from the first entrance, and, after taking a long survey of the scenery and audience, quietly sat down on the rustic bench and prepared to enjoy the performance.

Not knowing what to make of this intruder the actors stopped short in their scene, and the remainder of the company behind the scenes, thinking memory was at fault, began prompting in half a dozen different keys. Finding the actors still remained silent they repeated the lines so loudly that the audience also heard them. The situation then dawned upon everybody, and a general roar of laughter followed until the manager, coming down to the first entrance, called the man off.

Subsequent inquiries elicited the fact that the man was the fireman detailed for duty, and that he had never been in a theatre before in his life.

OF SUNDRY RUMORS.

Ada Dyas left Richard Mansfield's company last Saturday night, and her place was taken on Monday by Marion Erle. Mme. Ponisi, who was to have left at the same time, has consented to remain this week, until the run of Richard III. is terminated. A number of reports have been circulated regarding these changes. The principal rumors are to the effect that the ladies complain of ill-treatment at rehearsals. These stories, however, are vigorously denied by Mr. Mansfield and D. H. Harkins, of his company.

"Rumors of the kind you mention," said Mr. Mansfield, in speaking of the matter yesterday, "are circulated, as a rule, by a class of the dramatic profession whose utterances should bear no weight whatever. Nothing but the most courteous treatment has been given Mme. Ponisi and the other members of my company. Mme. Ponisi does not remain with us, because the continual rehearsal and the hard work our company is called upon to perform is too much of a strain for her to bear. That is all there is to it. Mr. Harkins will tell you how I treat my company."

"I will do so with pleasure," said the veteran actor. "I have been with Mr. Mansfield now for nearly three years, and I don't believe I have missed a rehearsal. Yet in all that time I can truthfully say I have never seen any member of the company treated other than in a polite and courteous manner."

CHICAGO DID NOBLY.

The benefit performance for the Actors' Fund, given at the Columbia Theatre, Chicago, on Thursday last, was a notable, artistic, and financial success. The receipts netted $1,950 for this noble charity. Manager Will Morton donated the house and stage hands.

The house was crowded, and everything ran smoothly. The programme opened with Act III. of The Burglar, in which A. S. Lipman, James S. Maffit, Jr., and Little Wallie Edgar appeared. This was followed with a recitation by Herr Ernst Possart. Next De Wolf Hopper gave a selection, followed with Act III. of The Gladiator, in which Salvini and his company appeared. Edmund Stanley gave a romanza from Clover. Charles Wyndham and Mary Moore appeared in the comedietta A Happy Pair. Frederick Warde gave a recitation. Madame Chatterton, a harp solo, the entertainment concluding with the balcony scene from Romeo and Juliet presented by Jefferson De Angelis, De Wolf Hopper, and Lindsay Morrison.

The stage director was Herbert A. Cripps, and the musical directors Herr Adolph Nowak and George Bowron.

FLUSHING THE PIRATES

The numerous reports of play piracy that have reached this office recently shows that these offenders are almost as active as ever.

The Clair-Patee company has made quite a notorious reputation as a pirate organization. Their latest steal is Jim the Penman, which they are playing under the title of A Bitter Wrong; or, Jim the Penman. They are also producing Arthur Rehan's A Night Off.

A stolen version of Paul Kauvar, entitled, Paris in 1793, is being produced by a gang of pirates in the West. Managers should beware of any company presenting the piece mentioned, as Joseph Haworth, the owner and star of Paul Kauvar, will take summary legal proceedings against any piracy of his play.

A number of interrogatories respecting the rights of certain parties to plays were put in these columns lately without eliciting any reply from the persons accused of purloining other people's property. Two weeks ago, Martin Hayden was requested to explain the charge of producing Edwin Arden's Eagle's Nest under the title of A New Homestead. We are still waiting for Mr. Hayden's explanation. Barry Johnson, who is successfully starring in Eagle's Nest, has the sole rights to produce that play.

The Brodbille Comedy company is reported to be touring Kansas in a repertoire of stolen plays. They are said to be using lithographs and paper of Irish Hearts of Old and John Dillon.

Harry Choate's Dramatic company is touring Iowa, and producing stolen versions of Little Lord Fauntleroy and Caprice. Choate is an old and callous pirate. He combines lottery with piracy.

Manager Howe of the Odeon Theatre, Marshalltown, Ia., recently received a circular from the Wilson Theatre company, who produce the following repertoire: Musette, Queena, Esmeralda, Two Orphans, Silver King, Streets of New York, Danites, White Slave, Lord Chumley, Passion's Slave, and Woman Against Woman. Manager Howe plays only legitimate companies, and he transmitted the circular to this office as putting that missive to the best use.

Russell's Merrie Makers is presenting a three-act musical comedy entitled Casper in New England. It is reported to be a version of Fun in a Boarding School.

LETTERS TO THE EDITOR.

DOWNING DOES NOT SAIL UNDER FALSE COLORS.

ATLANTA, Ga., Jan. 9, 1890.

To the Editor of The Dramatic Mirror:

SIR.—I must ask a little space in your valuable paper. I am, as a rule, averse to newspaper controversy, but there is a time when "patience ceases to be a virtue." That time has come.

At the close of last season, for various reasons, I found it necessary to handle and manage my own business, and so stated to my former manager, and everything was settled, as I thought, amicably and satisfactorily. Certain terms were agreed upon and we started out, each for himself.

When I first met the gentleman who was my partner in business and manager for the company; we bought and paid $3,000 for the play of Spartacus, the Gladiator, each paying one-half. We then ordered scenery, and costumes to the amount of nearly $3,000 more, he paying one-half and I paying one-half. After three years we separated and I sold my half interest to him, and so gave up all right, title, etc., to play and costumes. But I wish it understood that the play was purchased from the McCullough estate by Joseph H. Mack and Robert L. Downing and not by Joseph H. Mack alone, as seems to be the impression.

Now, it has reached me through the press that my former partner has sold the play named, to a certain person who is laboring under the impression that I am using situations, scenes, etc., from Spartacus. I say, and I can prove it, that I am not using one line or situation of said play. The version of The Gladiator that I am using is quite good enough as it is, and I am entirely satisfied with it, not only as a play, in an artistic sense, but for drawing qualities as well, as my profits so far this season have been far ahead—in fact, double—the same of any season since I commenced starring in the legitimate drama.

The late purchaser of the play of Spartacus, and my former manager, speak of my introducing the Fighting Gaul in my present Gladiator, and that I am doing the same fight as I did in Spartacus. Allow me to say that the fight was arranged by William Muldoon and myself when I first played Spartacus, and I was not aware that it belonged to Spartacus any more than the fight in Richard III. belongs to any one actor. The play of Spartacus, I thought, was strong enough to draw on its own merits, without having to use my name to advertise it.

In regard to booking my season by misleading managers into the belief that I am playing Spartacus, I can assure you that my season for 1889-90 was booked by Messrs. Klaw and Erlanger, who can inform you that the play of Spartacus was never mentioned, or in fact any Gladiator, at the time my season was booked; and my season for 1890-91 is now nearly booked, and every manager who has signed contracts knows, and has it in black and white, that the Gladiator I am now playing, and will continue to play, is by A. Sauvet. I desire especially that they shall know it is not Spartacus.

I enclose you an advance sheet, which I have sent to all managers. I do not care to depreciate one play for the purpose of praising another, but the notices will speak for themselves. If Mr. William F. Johnson, or my late partner, can prove that they are holding letters from managers stating that I have led them to believe that I am playing Spartacus, and that I secured time on such representations, they will confer an everlasting favor by sending me the names of said managers or parties, and I will prosecute them to the full extent of the law.

Hoping that you will pardon such a lengthy encroachment on your valuable space, I am,

Very truly yours, ROBERT L. DOWNING.

NOT THE LARGEST RECEIPTS.

PITTSBURG, Pa., Jan. 9, 1890.

To the Editor of the Dramatic Mirror:

SIR.—In this week's MIRROR there is a notice that Brady's After Dark company played to $9,900, and that it was the most money the Bijou Theatre ever took at regular prices.

While Mr. Brady did play to that amount it is not the largest week the house ever had at regular prices. Maggie Mitchell played to a little over $8,300 at regular prices. Shenandoah will reach $8,000 easily this week, and is a great hit, in fact the hit of the season.

Respectively yours, SAM M. DAWSON.
Business Manager, Bijou Theatre.

WHY HE LEFT THE COMPANY.

NEW YORK, Jan. 13, 1890.

To the Editor of the Dramatic Mirror:

SIR.—In justice to myself as well as to the profession, will you kindly publish the following facts:

I notified my company that a matinee performance would be given at the Olympic Theatre, St. Louis, on Sunday, Jan. 12, that performance being the inauguration of the regular Sunday matinees to be given at that house in the future. To my surprise, Mr. Charles Postelle positively refused to appear at that matinee performance.

Upon receipt of his refusal to comply with my request, I told him that it was a regular performance and I certainly expected him, as well as the entire company, to apear at the same, and if he refused he might consider himself dismissed.

Mr. Postelle chose the latter course, and that is why he is no longer with the Corinne company.

Yours, respectfully,
MRS. JENNIE KIMBALL.

A FAMILY MATTER.

BOSTON, Mass., Jan. 12, 1890.

To the Editor of the Dramatic Mirror:

SIR.—As an idea seems to prevail among some members of the profession, that "Little Lillian," the child actress, is a daughter of Milton Rainford, I wish, as the best authority on the subject, to correct the error, which is calculated to cause family complications.

As a matter of fact, it is not "Little Lillian," but the *mother* of "Little Lillian" who is a daughter of the gentleman in question.

Professionally, I have always retained my maiden name of Clara Rainford, my child being known only as "Little Lillian." Through accident, and not design, the appellation of "Rainford" has sometimes been affixed to that of "Little Lillian," from which source, no doubt, the mistake has arisen.

This misapprehension concerning ties of consanguinity, might cause serious misunderstandings later on, therefore I feel bound to publish an explanation for the enlightenment of those who erroneously suppose my father to be my husband. Very truly yours, CLARA RAINFORD.

AN ABLE LANCE.

Baltimore American.

In the current number of THE NEW YORK DRAMATIC MIRROR, B. E. Woolf has a bright and clever essay on "Contemporary Stage Humor," in which nearly all he says "is true, 'tis pity, and pity 'tis, 'tis true." He asserts what appears to be sadly susceptible of proof that "the march of intellect has left stage humor almost untouched; in fact, it is a thing with which intellect appears to have nothing to do," and he pours out the vials of well-deserved wrath on the comic opera comedian "who pays full tribute to the deity of horse-play. The eternal fitness of things find no place in his consideration. He is there to make the withholding laugh; and if he makes the judicious grieve, so much the worse for the judicious. Buffoonery is the talisman of popularity." He says that the claim that the public will not have comic opera without tomfoolery is refuted by the success of Gilbert and Sullivan, and concludes by declaring that though the ancient low comedian is dead, his ghost still walks the earth and refuses to be laid. The average stage humor is sadly in need of a vigorous attack, and Mr. Woolf has couched an able lance against it.

MATTERS OF FACT.

A marked element of beauty in the feminine portion of the Anglo-Saxon race is the smooth, lily-white complexion dashed with rose, which is their dowry. The rounded, snowy arms and apple-blossom complexion of the mothers of the race were the admiration of the Roman conquerors of Britain and Germany. The preservation of this complexion and the removal of all imperfections and blemishes has been a study both with the ancients and moderns. It is well known that the use of many cosmetics, powders and grease paints is positively dangerous, as their poisonous ingredients are introduced into the system. A substitute for injurious cosmetics naturally suggested itself, and this desideratum of the toilet is said to have been found in Madame Rowley's toilet mask or face glove. It is claimed that this mask is endorsed by eminent scientists and chemical experts, who pronounce it perfectly pure and harmless. It is said that the mask will last for years, while its medicated properties never become impaired, and its use does not injure the most delicate skin. It is intended to be worn during sleep, but may be applied at any time to suit the convenience of the wearer. It is reported that Madame Rowley's mask is endorsed by leading ladies of the profession and society. The claim that its use will remove all imperfections, defects and blemishes of the complexion is said to be corroborated by the testimony of scores of prominent ladies who have given it a practical trial.

Katie Emmett in her play The Waifs of New York is reported to be meeting with great success this season. Miss Emmett and her company are now making a Southern and Western tour which will extend to New Orleans and San Francisco and will not close until about July 1. Harry Williams, who is proprietor and manager of Miss Emmett's company, has arranged for her to open her next season's tour early in September at The Haymarket Theatre in Chicago when The Waifs of New York will be presented with elaborate scenic embellishments. A special feature will be made of the Harlem Railroad Bridge scene. New and practicable locomotives for this scene are now being manufactured by a well-known firm of locomotive builders at Paterson, N. J. A real fire engine is also being made to use in the fire scene. Communications for open time will be received by Harry Williams, care National Printing company, Chicago.

All communications for time for Corinne in her great successes Monte Cristo Jr and The New Arcadia are requested to be addressed to H. R. Jacobs, Klaw and Erlanger's Exchange, No. 25 West Thirtieth Street, this city.

Elsie Lombard is reported to have made a distinct hit with Rosina Vokes' company.

Fanny Denham Rouse is at liberty.

The Messrs. Meeker and Co., 346 Sixth avenue, this city, conduct a large bric-à-brac repairing establishment. It is reported that this firm can reproduce statuettes or articles of *vertu*, even when important parts are lacking, with such fidelity to the original that connoisseurs are deceived. The firm repairs costly fans and bric-à-brac of all kinds, and is said to be patronized by the celebrities among the lady stars of the profession.

Samuel Reed, comedian, and Marie Bockell, soprano, have resigned from the Zig-Zag company and are at liberty.

Lew Dockstader is playing a special engagement with Primrose and West's Minstrels, and may be addressed as per route with that organization.

Louise Litta will let on royalty two of her successful plays, Chispa and Frieda.

Miss L. Rosenfield, 19 East Twenty-eighth Street, this city, has the facilities for having plays typewritten in six hours. She also furnishes stenographers by the hour, day or week.

Manager P. Harris has desirable open time in his houses in Washington, Minneapolis, St. Paul and Louisville. In the three latter cities the dates are in February and March.

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CORRESPONDENCE.

BOSTON.

At the Museum Phyllis has been withdrawn after a short run to give place to Sweet Lavender, which will be followed next week by London Assurance.

My Jack commenced its second week at the Boston Theatre and is attracting large houses.

Clara Morris at the Park has met with success in her new play, Renée de Moray, but withdraws it to present this week the perennial favorite, Camille.

Nat Goodwin will present A Gold Mine week of 13, to be followed by Steele Mackaye's new comedy, Colonel Tom, which Mr. Goodwin and his co. will produce for the first time.

The Drum Major remains at the Hollis Street Theatre for another week. Nadjy will be given 16. It was announced that Pauline Hall would appear 6, but she was unable to do so until 9, her place having been filled by Eva Davenport.

Robert Mantell closed an extremely successful engagement at the Globe 11 when the last performance of The Corsican Brothers was given. Rose Coghlan opened in Jocelyn and is meeting with success.

At the Howard Athenæum The Galley Slave is doing a good business.

ITEMS: A frost seems to have struck the theatres of this city as plenty of empty seats are to be seen at all the houses. The trouble does not lie in the attractions presented, for we have been having some good things of late. The managers are all inclined to ascribe the falling off in attendance to the epidemic, and there is little doubt that they are correct.—The Twelve Temptations and the Still Alarm follow Miss Coghlan at the Globe. Victoria Vokes comes to the same house a little later.—Fanny Rice is announced to appear in the title role of Nadjy at the Hollis Street having been specially engaged for the run by manager Aronson. Barry and Fay come to the Grand Opera House with McKenna's Flirtation 20.—Little Olive Homans comes to the Museum to play the little part of Sysimachus Triplet during the revival of Masks and Faces.—The veteran actor, James E. Murdoch, who is now at the head of a school of acting in thiscity, has been se iously ill for the past two weeks, but is slowly mending. Milton Nobles will follow the Duff Opera co. at the Park, Feb. 3.—Prince and Pauper is announced at the Hollis Street for March 24.—Next week the comedy season at the Museum will be inaugurated with London Assurance.—Lawrence Barrett is slowly recovering from the affects of the late operation upon his throat, and will leave for Europe next week on a visit to his daughter, who resides in Berlin.

NEW ORLEANS.

Emma Abbott opened at the Grand Opera House 6 to quite a small house, but the audiences grew steadily larger, and before the engagement closed standing room was at a premium. The operas presented were Ernani, Yeoman of the Guard, Rose of Castile, Bohemian Girl, Norma, Martha, and Romeo and Juliet. Miss Abbott's co. is a splendid one, and those who ought to know say that it is better than our own French Opera co. Bootles' Baby 12; J. K. Emmet 19.

At the Academy of Music, Roland Reed opened 5 in his new play, by Jessop and Gill, entitled American Assurance. The largest house of the season greeted Mr. Reed, and the play was well received. This was due more to its excellent presentation than to any merit which the play possessed. It is a farce-comedy of the broadest kind, and will hardly succeed. The plot is old, and nothing new is evolved. The fun is forced and the characters impossibilities. Mr. Reed's co. is strong and evenly balanced, and their fine acting was the only thing that made the play endurable. On Wednesday night and for the rest of the week The Woman Hater was presented. John Dillon 12.

Newton Beers concluded a gratifying two weeks' engagement at the St. Charles Theatre 11. Lost in London mounted in spectacular form was the play. Mr. Beers and his co. gave a performance that was well spoken of. Mattie Vickers 12.

Aiden Benedict in Fabio Romani, did an excellent week's business at the Avenue Theatre. A tairly good performance was given. Special attention was paid to the stage setting of the play, and it was mounted elaborately and carefully.

ITEMS: Mrs. Bidwell, the owner of the St Charles Theatre, announces that the theatre will be put up at auction very soon, and sold to the highest bidder. It is rumored that a prominent local business house is very anxious to buy it. If they make the purchase the theatre will most probably be converted into a business house. In this connection it would be well to state that J. M. Gilbert, the lessee for five years of the theatre, has relinquished all claims as lessee, in order that the property may be sold without incumbrance. Mr. Gilbert does this without receiving a cent in the way of bonus, and his generous action is worthy of commendation.—Ed. Greenwall, who has been quite ill here, has almost entirely recovered.—Stephen Leach is here booming Bootles' Baby.

CHICAGO.

Mr. and Mrs. Kendal appeared for the first time in this city at Hooley's, and the event was made a fashionable and brilliant one. Society turned out in force, and the theatre was filled to overflowing. The clever English artists were welcomed heartily as soon as they came upon the stage, as befitted their reputation, and when their superior merits as actors became apparent in the play, A Scrap of Paper, the applause was frequent and genuine. During the week they appeared in The Ironmaster and Queen's Shilling, in which their success was pronounced. They repeat the plays named, and will also present Impulse and The Weaker Sex week of 13.

Ernst Possart, the German tragedian, had a most flattering reception at the Grand Opera House, where he was seen in Die Bluthochzeit, Friend Fritz, Merchant of Venice and two lighter comedies. He proved himself an actor of remarkable powers, and fully sustained his reputation. He will be seen in some of his other characters week of 13.

At the Columbia Salvini pleased large audiences in Othello and Samson. The work of this superb actor of robust tragedy, is too well known to need comment, except that one might say he has lost none of his power to thrill in the great scenes of Othello, and in Samson. That clever young actor, Alexander Salvini, filled in the alternate nights with his play, A Child of Nature, and drew good audiences. Same, week of 13.

Charles Wyndham and Mary Moore filled McVickers' every night with David Garrick as the bill play. Comparisons may be odious, and no doubt are, but one cannot help comparing Mr. Wyndham with the elder Sothern in this part. And it is not taking away one iota of Mr. Wyndham's admirable qualities as an actor to say that he does not present the Garrick of the creator of the part, E. H. Sothern. It would require more space than this to point out the exact differences, but it may be said that Mr. Wyndham is too forcible in his drunken scene, and in the pathetic appeal to Ada in the last act, is so strained and artificial, as well as indistinct, that the point of the whole scene is lost. How superbly Sothern carried the two scenes mentioned can be recalled by those who had the pleasure of seeing him. This co. will present The Headless Man week of 13, which closes their engagement.

The McCaull Opera co. in Captain Fracasse drew large and delighted audiences to the Opera House. The opera improves on acquaintance, and will undoubtedly become one of the standard works of this co. Stuart Robson and co. return and will present The Henrietta week of 13.

Frederick Warde, who is one of the cleverest actors in the country when suited with the right sort of play, has had a fairly prosperous week with The Mountebank, an adaptation of Belphegor, an old melodrama that the elder Booth and Edwin Booth used to play. Mr. Warde is successful in the part, but one wishes he would find something more worthy of his talents. Kellar, the magician, week of 13.

At Jacobs' Academy the Vaidis Sisters' Specialty co. had a prosperous week. The wonderful Jules Keller is the great attraction. In the Ranges week of 13.

At the Clark Street Theatre the melodrama The Great Metropolis had a successful week. The cast includes some clever people including Harry Weaver, Jr., Harry Hawk, Newton Chisnell, Netta Guion, R. S. Wood week of 13.

At Havlin's, the Mascot Theatre of the South Side, Charles A. Gardner in Fatherland met with favor. George Wilson's Minstrels week of 13.

The popular People's Theatre had a prosperous week with Charles Bowser in Cheek. Mr. Bowser makes much out of the leading role. Charles E. Verner in Shamus O'Brien week of 13.

The pretty little drama, The Burglar, was the attraction at the Windsor, and good-sized audiences attended. The strong cast, including A. S. Lipman, Sidney Drew, Sidney Armstrong and Wallie Edgar as the child made a powerful combination. Jim the Penman week of 13.

Those admirable artists, William Redmund and Mrs. Thomas Barry played a successful engagement at the Criterion in Herminie. Rag Baby week of 13.

ITEMS: George A. Fair, the popular assistant manager of the Haymarket, will have a benefit on Feb. 9, at which he will appear in connection with Mrs. Fair and Louis James in Lucretia Borgia.—Manager Henderson, of the Opera House, who saw the production of The Gondoliers in New York by the English co., writes that he will "knock it cold" when he puts the operetta on at his theatre in February. He has the rights for the West.

PHILADELPHIA.

There was an excellent list of attractions here last week, but no marked improvement in business. Among the successful engagements was that of Wilson Barrett, who presented Ben-My-Chree at the Walnut Street Theatre. Upon the opening night the house was crowded with a representative audience. Upon Mr. Barrett's entrance the greeting was spontaneous and most hearty, continuous applause lasting over a minute. Miss Eastlake was in turn received in like manner. The play met with immediate favor, and there were either double or treble recalls at the end of each act. At the close of the performance Mr. Barrett, in response to persistent demands, made a brief but felicitous speech. The maturer judgment upon the play was equally favorable. Ben-My-Chree is certainly a remarkable play and difficult to classify, because it is unique. The ordinary term, melodrama, does not at all fit it, it is more of the nature of an idyl; it is to dramatic art what a symphony is to music, and it might most properly be classed as a sort of symphonic poem. Its locality, its theme and its treatment are all out of the ordinary. It is full of strange but pleasing color; it shows a life severe in its simplicity, antique in form, noble in development and grandly picturesque; a form of life that to the present age is like the mirage of an undiscovered world, softened in tone and spiritualized by the intervening atmosphere. The beautiful stage pictures and all of the accessories of the play lend to it the needed help to round it to completeness. It tells a story of the noblest sort of human justice, the most steadfast faith and devotion, and the highest form of human sacrifice, that sort of abnegation which links the human to the divine. It is a noble play which appeals alike to the intellect and to the soul. Mr. Barrett's performance, while it is at all times more than satisfactory, was occasionally worthy of the highest praise. His romantic and picturesque style of acting was well suited to the role, and most of the applause he received was well deserved, as was also that bestowed upon Miss Eastlake. Austin Melford, as the Bishop, and George Barrett, as Davy Pale, were both entitled to a liberal share of praise. Mr. Barrett remains this week and will present Claudian and The Silver King.

William Crane, who appeared at the Walnut Street Opera House in The Senator, made an immense hit. The play, the star and the co. were alike entitled to the highest praise. Mr. Crane has never given us a more natural, mirthful or pleasing style of character than Senator Hannibal Rivers. His performance seemed spontaneous and unguarded to the verge of recklessness, but his grasp was firm as iron, and his portraiture was never overdrawn and never degenerated into burlesque. The action of the play was uncommonly rapid, and the audience was perpetually kept at the highest point of pleasurable excitement. Georgie Drew Barrymore justly shared the honors with the star, and in fact, the entire co. was remarkably well chosen. Much more might be said in commendation of this play, but New York will add volumes of testimony to its excellence. Edward Harrigan in Old Lavender week of 13.

The City Directory, which was seen at the Broad Street Theatre, may justly claim to be one of the best farce-comedies upon the road. In fact, if it should claim absolute pre-eminence there would be few to dispute it. This claim would be just, not because of any merit in the story or of the plot of the play, for it has no merit in this direction, for it is thoroughly enjoyable and mirth-provoking because of the individual and composite excellence of the performers, the merit of its songs, medleys and dances and the scores of clever bits of business. Compared with its class it is a sparkling gem. It unfortunately, however, played to unsatisfactory business, but has yet another week to retrieve its fortunes.

The Bells of Haslemere was presented at the Arch Street Theatre to very light business. It deserved a better fate, for it was less extravagant and improbable and of better construction than the average English melodrama. Its complicated plot was cleverly handled, the play was well staged and fairly well acted, but it belongs to a class of plays that is rapidly losing favor in this country and which must continue to decline in favor when brought in contrast with our more human and life-like home productions. I am informed it closed its tour here. The Fakir week of 13.

The Golah continues to draw well at the Chestnut Street Theatre. It remains another week.

Prince and Pauper at the Park Theatre played to rather light business. It has one week yet to run.

At the Grand Opera House The Exiles played to only moderate business. Daly's Upside Down week of 13.

Valle's American and European Vaudeville co. played to satisfactory business at the Standard Theatre. Ten Nights in a Bar-Room, presented by Spencer Pritchard, week of 13.

The reunited Kernells, Harry and John, surrounded by a very clever specialty co., played to big business at the Central Theatre. Lilly Clay's Gaiety co. week of 13.

Storm Beaten drew good houses at Forepaugh's Theatre. The Romany Rye week of 13.

Arizona Joe did a fair business at the Lyceum Theatre. P. F. Baker in Chris and Lena week of 13.

Ranch 20 played to very light business at the Continental Theatre. A Chase for a Duck week of 13.

My Partner drew fairly well at the Kensington Theatre. A Legal Wreck week of 13.

A good bill at Carncross' Opera House produced the usual result, good attendance.

The attraction at the National Theatre for week of 13, will be Joseph J. Dowling and Sadie Hasson in The Red Spider and Nobody's Claim.

CINCINNATI.

The Bostonians furnished a most delightful repertoire of light opera during their week's engagement which closed 11, at Heuck's. Don Quixote which was presented 6 and 9, appeared to meet with unbounded favor, the audience on each occasion fairly packing the house. Susette, which constituted the programme, displayed Marie Stone to excellent advantage, and her efforts, as also those of Tom Karl, Jesse Bartlett Davis, and Messrs. Hoff, Barnabee, MacDonald and Frothingham, during the week, were heartily enjoyed and applauded. It is scarcely necessary to remark that the manner of mounting the several operas was fully in keeping with the excellence of the cast. Frank Daniels in Little Puck, week of 13.

Sol Smith Russell's engagement at the Grand was marked by a succession of excellent audiences. A Poor Relation, which formed the programme during the entire week, affords the comedian full scope, and it can be set down that the role of Noah Vale loses nothing in his hands. Illness necessitated several changes in the cast, yet the performance was even and entertaining throughout. Archibald Cowper made an accomplished villian, and Merrie Osborn as Scollops furnished the star most excellent support. The two little ones, Masters Richard and Hazel Chappel, were exceedingly clever. Held by the Enemy week of 13; the Wyndham Comedy co. 20; Rose Coghlan 27.

A Hole in the Ground proved an attractive card during the week ending 11 with the habitues of Havlin's. The cast was above the average, and included Frank Lawton, Harry Stanley in George Richard's old role of the Stranger. Julian Mitchell, Katie Hart, Alice Evans and Lillian Ramsden. The latter's dancing was nightly encored, and Lawton's whistling proved an attractive feature of the programme. Primrose and West's Minstrels week of 11 reinforced by Lew Dockstader. A Dark Secret 16.

At Harris' T. J. Farron and Gracie Emmett closed most succesful engagements in The Shanty Queen 8. The cast included Frank Kilday, Ralph Dorman and Wash Melville, three very clever artists. The piece was effectively staged. Barlow Brothers. Minstrels week of 13. Alone in London 19.

The Millennium must be approaching, for at the People's week closing 11, Cincinnati amusementgoers witnessed Frank Frayne, that erstwhile sensational shooting star, in a most quiet drama, of what might be conveniently termed the agricultural type, and, to add to the beauty of the thing, the play took well. The piece is styled Diogenes Tramp, or Uncle Chris from California, and judging from its success will be the feature of Mr. Frayne's repertoire. The Rentz-Santley co. week of 13.

ITEMS: A change has been made in the official staff at the Grand Opera House, a new party having replaced Richard Bamber as chief door-keeper.—The fines assessed 6 against the local managers and artists for violation of the Sunday amusement ordinance aggregated $240.—Grace Filkins, the talented soubrette of Sol Smith Russell's co., has been seriously ill, and confined to her room during the greater portion of the week. Lillian Owens, of that co., assumed her role on immediate notice, and Manager Fred Berger's estimable wife played the role of Olive Warner, hitherto portrayed by Miss Owens.—Lew Dockstader joined the Primrose and West Minstrel co. in this city 12.—Despite rain and its accompanying discomforts, fully 3,000 people attended the Sunday "Pop" 5.—The Press Club benefit at the Grand was a decided success in every sense, and though the curtain was not ordered up until almost 9 o'clock, owing to the late arrival of Sol Smith Russell and his co., the rather large audience patiently submitted to the delay.

ST. LOUIS.

Corinne and her co. drew only fair audiences to see Arcadia at the Olympic Theatre week of 6. Her new burlesque did not prove to be as much of a success as her Monte Cristo, Jr. given here last season. Corinne herself is very clever, singing sweetly and dancing gracefully, but her co. was very weak. Jefferson and Florence week of 13.

Joseph Murphy presented Shaun Rhue, The Donagh and Kerry Gow at the Grand Opera House week of 6. Mr. Murphy is the most popular delineator of Irish characters on the stage, and he drew good audiences during his engagement. His support was excellent. Hole in the Ground week of 13.

Siberia was well received at Pope's Theatre week of 6. It improves on acquaintance and the co. that produced it here was a well selected one, and fully equal to the requirements of the cast. Kate Castleton week of 13.

The Boy Tramp, as given by Mme. Neuville and Augustus Neuville, at the People's Theatre week of 6, pleased lovers of the highly sensational melodrama. The audiences were excellent in point of number. Lost in New York week of 13.

Harry Williams' Specialty co. gave an excellent line of specialties at the Standard Theatre week of 6. Several of the acts were particularly entertaining and above the average of vaudeville performances. Time Will Tell week of 18.—ITEMS: The Corinne co. gave an extra matinee Sunday afternoon 13. It was the first Sunday matinee ever given at the Olympic Theatre. Monte Cristo, Jr., was given for the only time during the engagement.—Manager Mat Ryan, of the People's Theatre, has been quite ill for the first time in many years, and Ollie Hagan, of Pope's, was also laid up.—The Amazon March was one of the best things in Arcadia.—The 1,000th performance of Hole in the Ground occurs during the engagements here, and it will be celebrated accordingly. Patrice will be missed from the cast of Lost in New York during her engagement here. She was a great favorite. Thomas Garrick is still in the city and so is Miss Collier, but they are organizing again to play in the South. They will start out in about a week. Mr. Jacobs remained in the city several days last week, looking over sites for a new theatre he proposes building. Unless some hitch occurs it is possible that a site directly opposite the St. Louis *Evening Chronicle* will be the one selected. It will be within a block of the Olympic Theatre, Grand Opera House, People's Theatre and the Standard Theatre, and will be one of the best locations in the city.

PITTSBURG.

Bronson Howard's Shenandoah was enthusiastically received at the Bijou week closing 11, where it played to good business. The piece was staged admirably, and altogether the production created a very favorable impression. The cast was evenly balanced throughout. Frank Carlisle, Jos. Holland, C. B. Hawkins and the Misses Haswell, Lyon and Tyndale are deserving of special mention. Herrmann's Trans-Atlantique 13.

Primrose and West's Minstrels entertained fair-sized audiences at the Grand Opera House. The co. throughout proved an excellent one. The rich and handsome crystal satin stage setting for the first part of the entertainment was the object of universal admiration. The song, "Down on the Farm," as sung by Raymon Moore, received a double encore. The Weston Brothers rendered several pleasing instrumental solos. In fact the entire performance was meritorious. Hanlons' Fantasma 13.

The patrons of the Academy had an opportunity to laugh and grow fat last week, for the American Four comb. kept its audiences in a constant state of merriment. A very good business was done. Peter Rice's All American comb. 13.

Reuben Glue drew big houses to Harris week closing 11. St. Felix Sisters 13.

ITEMS: Dudley McAdoo and Geo. H. Hanlon were in town last week.—Fred. Green, late chief door-keeper at the Bijou has gone out as press agent for After Dark.—Jno. E. Boyle, ahead of Primrose and West's Minstrels, will be with the big Forepaugh show this Summer.—Shenandoah was taken from here direct to San Francisco.

KANSAS CITY.

The inclement weather of the week prevented as large audiences attending the Coates to see Kate Castleton in A Paper Doll, as otherwise would have done. The co. compares about equally with the one of last season. Maggie Mitchell 20.

Cleveland's Minstrels fared well at the Gillis. The novel and taking features of the performance were liberally and heartily applauded. The costuming and stage setting in the first part excelled anything ever seen here in the minstrel line. Great Metropolis 12; A Hole in the Ground 20.

Brady's dramatization of She had a light run at the Warder Grand for the week. The play seems to lack coherency, and vim and vigor to make it an attractive production. The Paymaster 15; Murray and Murphy 20.

Goodyear, Cook and Dillon's Minstrels had a good run at the Ninth Street. The co. contains some very clever performers, and gives a good performance. Peck's Bad Boy 13; Corinne, 20.

A Soap Bubble remained at the Midland for the second week, and did well. Preceeding the regular performance, the comedietta, Editha's Burglar was presented by Manager T. J. Lodge of the theater, and his little eight year-old daughter, Lottie. The performance was very clever. The picture the little one presented in her part was highly impressive, and the distinctness with which she pronounced her words, and her conception of the part, were exceedingly good. Manager Lodge also showed himself to be an actor of no little talent. Siberia 13.

ITEMS: The severe and disagreeable weather of the week seriously affected the attendance at all the houses.—The latest sensation, the "La grippe," has invaded our midst, and seized some of the theatrical people. Ben Abbutt, orchestra leader of Goodyear, Cook and Dillon's Minstrels, H. E. Cooley, Treasurer of the Ninth Street, and Doorkeeper Moss of the Warder Grand, are among the victims.—The Mankind co. will close its season at Minneapolis 19, the co. having been given notice while here to that effect.

LOUISVILLE.

Nellie McHenry, in a revised verson of Green-Room Fun, which she now calls For Sweet Charity's Sake, was the attraction at Macauley's the first three nights of week closing 11.

The Jefferson-Florence co. finished the week in The Rivals and Heir-at-Law to the largest business of the season. The latter piece was performed here for the first time and every one made a hit. Mr. Jefferson as Dr. Pangloss adds another to his inimitable creations. Mr. Florence as Zekel Homespun had a fine dialect part, and Mrs. Drew and Viola Allen were more than ordinarily good in the other parts in the cast. The Bostonians open 13.

Frank Daniels in Little Puck drew to the capacity of the house at The Masonic. The piece was seen here for the first time and made an instantaneous success. Louise Eissing, Bessie Sanson and in fact the entire co. do excellent work. Mr. Barnes of New York next, to be followed by The The Fairies' Well.

At Harris' the Nelson Family with a fine vaudeville co. drew fairly good houses. Mlle. Bogardus, the Nelsons, Coleman, the dancer, and Miss Eva Florence, the rifle shot, are special features in the bill. Alone in London next.

Straight variety at the Buck drew large business. The Vaidis Sisters open 13.

ITEMS: The Boston Symphony co. comes to The Masonic early in February. Charles Osgood, formerly manager of Harris' here, writes that he goes with Dan'l. Sully, replacing Will O. Wheeler.—Nellie McHenry's appearance at Macauley's was after an absence of three years.—Nellam, late of Harris', went on the road with the She co. when it left here.—President Hamilton, treasurer at Macauley's dexterously disposed of over $3,000 worth of Jefferson-Florence tickets at the opening sale.—In an interview, Joseph Jefferson stated that he and Mr. Florence would continue together next season. He says a "Dickens Evening" is contemplated, when he will appear as Caleb Plummer, and Mr. Florence as Cap'n Cuttle. What a treat that will be!—A large party will come from Cincinnati to attend the Patti Operatic performances at The Auditorium, and many points in the South will be represented. The sale steadily continues and the probabilities are there will not be a vacant seat in the vast place at any performance.—Of course the Mary Anderson marriage rumor excited much interest here, and denials without number from more or less authentic sources were made.

WASHINGTON, D. C.

Paola, at Albaugh's, was fairly presented by the Duff Opera co., but has drawn only moderate houses. Rice's Corsair week of 13. Russell's City Directory 20.

William Terriss and Miss Millward in Roger la Honte, at the National, drew good houses. The applause has been hearty and well deserved, for, whatever one may think of the play, one can but praise the acting. Little Marguerite Fields, as Susanne, was very affecting. A brilliant and fashionable audience assembled to see Miss Letitia Aldrich in the dramatization of Miss Mollie Seawell's pretty story "Maid Marian." It is in three acts. The first introduces Marian Alton, who has quarrelled with her husband and left him, though still in love with him. Her brother is an artist. An old picture has been sent for him to repair which proves to be a portrait of a female progenitor of the Queen Elizabeth. Tom Winstanley time in India, and a party of New York inshables, interested in theosophy are coming to see him do something wonderful, and he is at his wit's end to gratify them. Marian suggests that he shall "materialize" his progenitor. In the second act he does so, and Marian stepping from the front of the portrait, impersonates the original in a very charming manner. Her husband, who has never met her brother, is of the party, but keeps in the background while Marian alternately charms and snubs the co. This is the best act by far. The last shows little beside the reconciliation between Marian and her husband. The language is bright and sparkling especially in the second act, and Miss Aldrich, in spite of natural nervousness, made a most delightful impression. The co. provided by Gustave Frohman was capable in every way. The cast is as follows:

Thomas Winstanley	William F. Burroughs
Edmond Alton	William F. Clifton
Richard Baskerville	Charles Jehlinger
Dietrick Van Tromp	Sedley Brown
Mr. Van Buskirk Jansen	John Holland
Hobbs	Edward Clifton
Mrs. Kilaen Van Tromp	Mrs. Sol. Smith
Eleanor Van Tromp	Lillian Anderson
Mrs. Van Buskirk Jansen	Mrs. Ed. Clifford
Mabel Van Buskirk Jansen	Marian Madison
Emily	Sarah Palmer
Marian	Letitia Aldrich

Senator Stewart—Miss Aldrich's uncle—his wife and pretty daughter Maybelle occupied one of the stage boxes, and Miss Seawell, with her mother and sister and Mr. R. H. Johnson, of the *Century*, the other. The other boxes were all filled by prominent people, Marie Decca among the number. Miss Millward, Miss Batemar and Mrs. Jean M. Lander were in the audience. Cora Tanner 13; Marie Wainwright 20.

The Boston Ideals opened 6 at Lincoln Music Hall, in Lucia, with Pauline L'Allemand as Lucia and Chevalier Scovel as Edgar. The Opera co. laid off 9, the Sarasate-D'Albert Concert having engaged the house for that occasion. The performance was delightful, and a most distinguished audience was present, including members of the foreign legations; Chief Justice Fuller, wife and daughters; Mrs. Jeannette M. Thurber, who is here for a few days; Miss Florence Bayard and others. A return engagement has been made for 15. Marie Decca, Maud Powell, Amy Hare, Charles Herbert Clarke and Paul Miersch in concert 13; the first of four concerts by Boston Symphony Orchestra; Prescott-McLean co. 20; The Throne of Fame 21.

A Legal Wrong was presented at Harris' Bijou week of 11. A Tin Soldier week of 13.

Austin's Australians at Kernan's week of 13. Cushman and Thomas Minstrels 20

ITEMS: Among the "grippe" sufferers here have been Managers Fort and Fiske, Doorkeeper Buckingham and Chief Usher Randall of Albaugh's, Doorkeeper Romaine of the National, and Chevalier Scovel of the Ideals. The Chevalier has, however, managed to sing when announced, and will appear as Faust. General and Mrs. Belknap gave dinner in his honor 9.—Miss Seawell is a Virginia girl.—Her father was the nephew of President Tyler. She has written several pleasing stories, and lately took a $400 prize for a short story. She held a crowded reception at her home this afternoon, assisted by her mother and sister, Miss Aldrich and other ladies.

SAN FRANCISCO.

JAN. 7.

At all the houses, so far as I can learn, attendance during the past week has been good.

The Duff Opera co. closed a very profitable four weeks' season at the Baldwin, which is dark this week, but the good people there are industriously preparing for the Emma Juch Opera season, opening 13 in Faust, and followed by Il Trovatore, Mignon, Maritana, Carmen and Bohemian Girl during the first week. The controversy between Manager Hayman and Director Locke has resulted in fixing the prices at $2 as the highest and fifty cents as the lowest. This is well, as Mr. Locke, I understand, wanted them higher, but in San Francisco the higher the price the smaller the profits.

The Spider and Fly enjoyed a prosperity at the Bush somewhat beyond its merits. The Vernona Jarbeau co. did not appear at the Bush last night, owing to railroad washouts between here and Los Angeles. They will open to-night, however, as they are here. Starlight will be the bill, with Strictly Confidential underlined for next week.

Aida continues its success at the Tivoli, this being its third week. A new comic opera entitled Furioso, or the Maid of Hades, will be produced 13.

The Boston Howard Athenæum comb. is now in its closing night at the California, and these clever people are crowding the house hightly. Pearl of Pekin and Louis Harrison next, to be followed by Roland Reed.

After a run of nearly thirty performances, The Great Metropolis retired last night in favor of Harbor Lights at the Grand Opera House.

CHAT: The Emma Juch Opera co. arrived here yesterday very unexpectedly owing to the interruption of railroad communication with Los Angeles. Too bad this could not have been foreseen, as the Baldwin would not have been dark this week.—Madame Jananschowsky has resigned from the Duff Opera co and joined the Juch party and will hereafter alternate the leading parts with Emma Juch.—Hoodman Blind comes next to the Grand, and Shadows of a Great City at the Alcazar. After Hoodman Blind A Dark Secret will follow at the Grand with the Patti-Tomagno party next.—It is said that Harry Courtaine will shortly bring out a new comedy at the Orpheum. The piece is entitled Just my Luck, and is by Fred Maeder.—W. H. Crane is due at the Bush 20.—This is from the San Francisco *Music and Drama*: "Forty years ago the rain drove Atwater's Eagle Theatre co. out of Sacramento into San Francisco, where the first dramatic performance was given at Washington Hall, on the corner of Washington and Kearny streets, on Wednesday evening, January 16, 1850, the play being The Wife in which the veteran actor J. H. McCabe appeared as Antonio."—Sam Harrison has arrived, and has already started many favorable reports about the Pearl of Pekin.—Charles Cowles

has gone to join McKee Rankin.—Theodore Voght is the author of the libretto of the new comic opera Furioso, which will be produced at the Tivoli next week. Fritz La Fontaine has written the music and William Furst has done some excellent orchestration.—Frank L. Hoogs, manager of the Bijou and other theatrical enterprises and Miss Amy Waters were married recently. The ceremony occurred at the Episcopal Church at San Mateo. The bride belongs to one of the oldest San Francisco society families.—Shenandoah will follow the Juch Opera at the Baldwin.—C. W. Miller, treasurer of the Spider and Fly co., discovered and extinguished a fire at the Grand Hotel the other day. The daily press commended him highly for his coolness and promptness in the emergency.—Pretty Eleanor Barry as Mrs. Chudleigh, was warmly and sincerely welcomed at the Grand last night, her reappearance being the first for two years.—Frank Clarke has returned to Australia, laden with a very desirable bouquet of novelties.—L. M. Ruben offers young Hegner here for $100 a concert, but thus far without takers.—Karl Formes, the dead basso, is to have a monument.—The sale for the Juch Opera season opened yesterday, and reached the handsome sum of $6,000.

BROOKLYN.

Business at the Grand Opera House last week was excellent, Barry and Fay in McKenna's Flirtation being the attraction. The Two Sisters opened 13. After Dark 20.

A Midnight Bell drew large audiences to the Park. Kate Claxton in Bootles' Baby opened 13 to good business. Herrmann's Transatlantique Vaudevilles 20.

At the Brooklyn A Dark Secret repeated its success of last season. The Wages of Sin was presented 13 and did well. My Partner 20.

Saints and Sinners drew good audiences to the Criterion last week. Madame Januschek appeared 13 in Mother and Son to good business. During the week The Woman in Red, Meg Merrilies, Mary Stuart and Macbeth will be presented. The house will be rented to amateurs week of 20.

At Hyde and Behman's Theatre Hyde's Star Specialty co opened to large business 13.

Kajanka at the Academy of Music week of 20.

BROOKLYN, E. D.

The Carleton Opera co. in The Brigands drew crowded houses at The Amphion last week closing 11. Hallen and Hart in Later On week of 13.

Dunkley and Girard in Natural Gas were greeted by crowded houses at Lee Avenue week closing 11.

The Fugitive did good business week closing 11 at Proctor's Novelty. Two Macs' Specialty co. week of 13.

Edward J. Hassan's One of the Finest did excellent business at Jacobs' Lyceum Theatre week closing 11. Arizona Joe 13.

BALTIMORE.

The usual Herrmann crowds filled Ford's Opera House during the week closing 11. Herrmann always draws big houses in this city. Kajanka opened 13. Francis Wilson in The Goiah next.

Monte Cristo has apparently lost none of its old-time attractiveness and drawing power, the attendance at the Academy of Music during the engagement of James O'Neill week closing 11 being very large and the audiences quite demonstrative. The scenery was handsome and effective and the supporting co good. William Tegriss and Miss Millward in Roger la Honte week of 13. Hanlons' New Fantasma next.

Cora Tanner in Fascination appeared at the Holliday Street Theatre week closing 11 to an even run of big houses, repeating the success she made in the same play last season. The co. is the same and the programme is characterized by the same careful attention to detail. Patti Rosa in Margery Daw began a week's engagement 13. Exiles next.

Gray and Stephens at Forepaugh's Temple Theatre presented The Old Oaken Bucket and Saved from the Storm to crowded houses. They are established favorites with the lovers of the sensational drama here and are always sure of a cordial reception. Pension's Slave opens with matinee 13. Harbor Lights next.

At the Monumental Theatre the Two Macs Specialty co. gave a thoroughly first-class variety bill to good houses all last week. This was one of the best entertainments of its kind that we have had this season. Lester and Williams' London Specialty co. week of 13; Austin's Novelty co. next.

A strong sensational drama, The Devil's Mine, enjoyed a week of prosperous business at the Front Street Theatre week closing 11 and proved quite attractive to the large audience, special mention is due the cataract scene and the dive for life, both of which were effective. Frank Lindon in Count of Monte Cristo 13.

ITEMS: The Kenilworth presented Ingomar at the Lyceum 10 to a crowded house.—P. Harris, of the Academy of Music, who has been ill at his home on Eutaw Place is convalescing rapidly and will be at his office in the Academy very shortly.—M. T. Skiff, business manager for Patti Rosa, is lying dangerously ill at Guy's Hotel. Mr. Skiff came to Baltimore a week ago accompanied by his wife, and has been alarmingly ill ever since.

JERSEY CITY.

The St'll Alarm was the attraction at the Academy of Music week closing 11. Harry Lacy as Jack Manley repeated his artistic and successful performance of last season, and the play was presented in all respects equal to the former engagement at this house. The third act with the trained horses, steam fire-engine and faithful portaiture of a metropolitan fire station, was received with great applause. The cast was acceptable and the performance in every way commendable. The engagement was marked by good business. The Exiles, week of 3.

ALABAMA.

SELMA.—Academy of Music (Louis Gerstman manager): Si Perkins 8 to a large and well-pleased audience. Arthur Rehan's co. 9 in Surprises of Divorce, to a fashionable and enthusiastic house. Newton Beers in Enoch Arden 13. Emma Abbott 16.

MOBILE.—Mobile Theatre (J. Tannenbaum, manager): Mr. Barnes of New York to standing room only. Mattie Vickers 9, business medium. Bootles' Baby opened to a good house 10.—Item: Mr. Tannenbaum has gone North to escort Miss Pixley through the Southern circuit. Bud Bancroft, the prince of ushers, is again in charge of the auditorium.

EUFAULA.—Shorter Opera House (Frank D. Bloodworth, manager): Frank Jones' Si Perkins co. appeared 4 to light attendance. Performance quite good.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): Robert Downing and Eugenia Blair 3-4 to heavy business. Bristols Educated Horses 6-8 to large and appreciative audiences. Mr. Barnes of New York was presented here for the first time 9 to S. R. O.—Items: A new opera house for Birmingham is now an assured fact. Manager O'Brien, the present proprietor of the Opera House will build an elegant house, equal to any in the South, with a seating capacity of 2,000. Work will be commenced next Summer. The site is not yet known, but the plans have been drawn by McElfatrick & Son, of New York. The theatre will be on the ground floor, with all the latest improvements.—B. W. Williams, the courteous treasurer of O'Brien's Opera House is quite ill.

TALLADEGA.—Chambers' Opera House (Geo. W. Chambers, manager): Gorton's New Orleans Minstrels to a packed house 3. J. Z. Little's World 20.

TUSCALOOSA.—Academy of Music (J. G. Brady, manager): Gorton's Minstrels 9.

MONTGOMERY.—Montgomery Theatre (Geo. F. McDonald, manager): Si Perkins to a well-pleased audience 7. Business good.

CALIFORNIA.

LOS ANGELES.—Grand Opera House (Harry C. Wyatt, manager; R. S. Douglas, associate manager): Vernona Jarbeau and her excellent co. played to large and well pleased audiences week closing 4. They left for San Francisco 5 by special train, which was the first train out since 3 on account of the washouts. Emma Juch Opera co. is due here 6 for a week's engagement, but as she played Sacramento 4 may be late here as the railroads are still in bad condition.—Theatre (McLain and Lehman, managers): On account of the non-appearance of Charlotte Thompson house was dark week closing 4. J. H. Hill's A Possible Case co. due 6-12. They are now in San Diego and as trains have stopped running they will have to come by water if they get here on time. The rains are worse here this season than for many years and the roads were blockaded for from seven to ten days a week ago, and now more rain following in the last few days has put them in bad shape again.—Item: Thomas G. Moses and Howard Tuttle, representing Sosman and Landis of Chicago, have finished their work on the Riverside Opera House and left for the North to-night. They will work on the Portland Theatre.

COLORADO.

DENVER—Tabor Grand Opera House (Peter McCourt, manager): The Grau co. had a large audience 6 to hear The Brigands, but whether it was from the warmth of the temperature of the house or indifference to the opera, a good many people left the theatre after the second act. The cast is fairly good and the music tuneful. The opening chorus in act two was redemanded, and Marie Greenwood had to respond to a particularly well rendered solo. Other work was applauded also. The same bill week of 13. Louis James next.—Items: Mrs. Geo. S. Knight's engagement has been canceled at the Metropolitan. It was to have been for ten performances. McKee Rankin has gone to Chicago, and it leaves the house without a tenant. The creditors have formed a stock concern of $100,000 capital, and will properly fit the house up, it is said, preparatory to making a grand effort to get their money back. Jay J. Joslin is President of the co. He is a large dry-goods man here.—The Pearl of Pekin co. is on the circuit. It had a prosperous engagement at the Tabor week closing 4.—W. Lockhart Smith, one of the originators of the white elephant, the Metropolitan, has gone back to Philadelphia, some say to escape the importunities of exasperated creditors.—One of the lady members of the stranded Sophie Eyre co. was assisted to her home in San Francisco by the Denver Typographical Union. Upon her arrival there she promptly remitted the sum advanced by the gallant knights of the stick and rule.

CONNECTICUT.

BRIDGEPORT.—Proctor's Grand Opera House (J. Belknap, manager): Hallen and Hart in Later On 7-8, delighted large audiences. This piece is well suited to the stars, giving them opportunity to display their versatility. Everything goes with a dash and sparkle which makes it doubly entertaining. The Wages of Sin 9-10 gave an acceptable performance; business moderate. Victoria Vokes gave two performances, presenting a double bill, Nan, the Good-for-Nothing and Checkmate. Owing to very stormy weather the attendance was light.—Item: Manager Tomlinson of Hawes' Opera House is laid up with la grippe.—Tony Pastor was a visitor to our city 9, the occasion being the marriage of his sister-in-law.—Newton Beers' Lost in London co. closed temporarily Dec. 31 in Pennsylvania. Mrs. Newton Beers arrived at her home in this city 4.

WILLIMANTIC.—Loomer Opera House (S. F. Loomer, proprietor): Barry and Fay in McKenna's Flirtation to a good house 3. This co. always draws well here. The Will o' the Wisp was billed 6, but failed to appear.

WATERBURY.—Jacques Opera House: J. C. Stewart's Fat Men's Club pleased a fair audience 7. Victoria Vokes made lots of friends here 8. She appeared in Nan, the Good-for-Nothing, and the comedy Checkmate, supported by a first class co. They gave one of the most pleasing entertainments of the season.—Item: Mr. Lee, of the Mora co., who was suffering from such a severe attack of "la grippe" that he could not leave town with his co., is improving.

WINSTED.—Opera House (J. E. Spaulding, manager): Flavia Colie co. to good business week closing 4; good co. The Child Stealer failed to appear 8.—Item: Managery Dumary of the Colie co. gave a supper to his co. New Year's eve.

BIRMINGHAM.—Sterling Opera House (Jean Jacques, proprietor): The Pakir to a large house 4. J. C. Stewart presented The Fat Men's Club to a fair house 6. John A. Stevens in Wife for Wife to a small house 9.

HARTFORD.—Opera House (F. F. Proctor, manager): Hallen and Hart with Later On drew large and well-pleased audiences 6. Wages of Sin 7-8 to light business. Stewart's Fat Men's Club 9 to good-sized audience.—Items: The handsome rooms of the Hartford Press Club were formally opened 9, the occasion being a most conspicuous one. The Governor and staff, the Mayor and city officials were among the guests. Manager Maver of the Booth-Modjeska co. was present during the evening. F. F. Proctor sent congratulations and regrets.—L. Lawrence, formerly of the Edgar Selden co., joined the Wages of Sin here.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): W. J. Gilmore's Twelve Temptations drew large and well-pleased audiences 6-7 Victoria Vokes pleased a good audience 10.—Proctor's Opera House (Proctor and Turner, managers): John A. Stevens in Wife for Wife did a good business 6-8. Hallen and Hart presented Later On to a large audience 9. Zachary Taylor and Richard Robitzek gave a concert before a fair house 10. Rose Osborne in Aldrich and Rich's Wages of Sin drew a good house 11.—Grand Opera House (G. B. Bunnell, manager): A Chase for a Duck played to good business 6-8. Henry C. Chanfrau in Kit, the Arkansas Traveler 9-11.

MIDDLETOWN.—McDonough Opera House (A. M. Colegrove, proprietor): Return engagement of The Pakir 7 under the auspices of Hotchkiss Hose Company to the largest audience of the season. The co. has not been improved by the recent changes.—Item: John O'Brien has joined the Daniel Boone co., playing the title role.—Nothing booked until 20; all canceled until that date.

SOUTH NORWALK.—Music Hall (J. M. Hoyt, manager): Zeffie Tilbury and co. 6-11 to light houses during the week and to stormy weather. This co. deserves good business.

DELAWARE.

WILMINGTON.—Proctor's Grand Opera House (Proctor and Soulier, managers): Gus Hill's Specialty co. to large houses 6-8, followed by the Hasson-Dowling co. in Red Spider and Nobody's Claim 9-11 to big business.—Item: Work is now rapidly progressing on the new Academy of Music here, and it is hoped to have it completed early in the Spring.

GEORGIA.

ATLANTA.—Opera House (L. De Give, manager): Si Perkins co. 1 played to fair business, but presented a very creditable performance. Royce-Lansing co. presented a delightful performance 2. Mr. Royce made himself quite a favorite, and the character songs of Nellie Harris were very warmly received. He, She, Him, Her co. drew good houses 3, 4 and gave highly satisfactory performances. Bootles' Baby 6, 7 played to fair business, but made a good impression, as the performances were well rendered.

SAVANNAH.—Savannah Theatre (T. F. Johnson, manager): Princeton College Glee Club to packed house 2. Arthur Rehan's co. in Surprises of Divorce 3, 4. Business fair. Co. good. Mortimer Comedy co. in Larking to poor business. Annie Pixley in 2d Second Floor to a crowded house. Miss Pixley is a great favorite here.—Armory Hall, (Ludden and Bates, managers): Ovide Musin Concert co. to good business 6. The playing of Ovide Musin was excellent, the audience showing their appreciation by continuous applause. Clemente Bologna, who was here earlier in the season with Gilmore's band, repeated his former success. The remainder of the co. was well received.

ROME.—Opera House (M. A. Nevin, manager): Si Perkins 9, gave a satisfactory performance to a good house. Bristol's Equines, 10, 11; Sweet Lavender, 15.

ILLINOIS.

SPRINGFIELD.—Chatterton Opera House (John H. Freeman, manager): Zig Zag 6 drew a good-sized audience and pleased them all. Kellar, assisted by the Steens, gave a fine entertainment to light business 7. The Paymaster was well presented to a small but appreciative audience 10, 11.

STREATOR.—Plumb Opera House (J. R. Williams, manager): Zozo played to the capacity of the house 3. Audience dissatisfied with the performance.

MOLINE.—Wagner's Opera House (R. G. Clendenin, manager): Davison-Austen co. 2 played to an undeservedly small house.

DECATUR.—Grand Opera House (P. W. Heinen, manager): The Silver King drew a small audience at each performance New Year's day. Frederick Warde in The Mountebank 3 gave a fine performance to a fair-sized audience. Mr. Warde received several enthusiastic curtain calls. C. E. Verner in Shamus O'Brien 4 to a very slim house.—Item: E. H. Macoy has disposed of his interest in The Silver King to H. M. Bickel of Larned, Kas. Mr. Bickel took control of that co. after the evening performance here. Mr. Maloy will devote his attention to McCabe and Young's Minstrels in which he is interested.—Mrs. George E. Adams and her little daughters, Tonina and Lilly, closed their engagement with the Silver King co. here, and left for Paterson, N. J., to visit the children's grandmother.

JOLIET.—Opera House (R. L. Allen, manager): Charles Bowser gave a good performance of Cheek 4 before a small but appreciative audience.

ELGIN.—Du Bois Opera House (Swan and Jencks, managers): George Wilson's Minstrels drew a crowded house 6.

BLOOMINGTON.—Dudley Theatre (Perry and Baker, managers): Zozo 4; large and noisy audience. C. E. Verner in Shamus O'Brien to medium business. Kellar 9, 10; Lost in New York 11.

LA SALLE.—Zimmermann Opera House (Ed. C. Zimmermann, manager): Keep it Dark to light attendance matinee, and good house evening performance 2. Charles Bowser in Cheek 3 to a very small and disappointed audience. Lost in New York 9; Last Days of Pompeii 11.

CHAMPAIGN.—Walker Opera House (S. L. Nelson, manager): Mme. and Augusta Neuville in The Boy Tramp to a small house; good co.

DANVILLE.—Grand Opera House (Wm. Stewart, manager): Fred. Warde in The Mountebank 4 to light business. The cast is excellent and the presentation of the play very satisfactory. Power's Fairies' Well 9 to good business. Caroll Johnson is a great favorite here.

ROCKFORD.—Opera House (C. C. Jones, manager): Captain Swift 6; fair house. George Wilson's Minstrels drew a crowded house 7 and gave entire satisfaction.—Elks: The Elks gave a Social Session to George Wilson and co. 7.

ROCK ISLAND.—Harper's Theatre (C. A. Steel, manager): Howard's Burlesque comb. 4 to a fair house. Gorman's Minstrels 9; A Base Hit 11; Two Johns 14.—Item: Will Chatterton, of the George Hamlin co., who was stabbed through the right lung on Christmas eve while acting as peacemaker in a street disturbance has recovered sufficiently to resume his place again with the co. at Abingdon, Ill.

OTTAWA.—Sherwood's Opera House (C. H. Hodkinson, manager): Zozo 2 to large business; co. only fair. Francis Labadir in Nobody's Child 7 to medium business. Last Days of Pompeii 9; Gorman's Minstrels 11.

CAIRO.—New Opera House (Solomon A. Silver, business agent): Eunice Goodrich closed a successful week 4.

LINCOLN.—Gillett's Opera House (R. C. Maxwell, manager): Blind Tom 4 had a light house afternoon and evening. McCabe and Young's Minstrels 6 to good business. The performance was satisfactory.

QUINCY.—Opera House (J. Schoeneman, manager): Cleveland's Minstrels 4 to the largest house of the season. Carrol Johnson in The Fairies' Well played to only a small house 6. Co. one of the best that has visited us this season. Held by the Enemy 9; Joseph Murphy in Kerry Gow 14; Kate Castleton 22.

GALESBURG.—New Opera House (W. F. Bailey, manager): Cleveland's Minstrels appeared 2 to crowded house; general satisfaction. Co. first-class throughout. Florence Hamilton co. began a week's engagement 6; good patronage; co. fair. Held by the Enemy 13; Joseph Murphy 16.

INDIANA.

ELKHART.—Buckley Opera House (J. L. Brodrick, manager): Two Old Cronies to good business 4. This co. is a great favorite with our theatregoers, and is always assured of good business here. Ivy Leaf 7; fair business.

EVANSVILLE.—Groves Opera House: (T. J. Groves, manager): The Paymaster drew a large audience 5. Performance good.—The Grand (M. J. Bray Jr., manager): The only redeemable feature of the Stowaway 4 was its scenery. Silver King, 9.—Item: Upon the refusal of Manager Bray to allow an admission fee of two dollars to be charged, the Florence-Jefferson co. which was to have appeared here 7 canceled its engagement. Manager Bray met the co. at Indianapolis and presented a claim for the rent of the house which was paid.

KOKOMO.—Opera House (Howard E. Henderson, manager): John Fay Palmer's Last Days of Pompeii 4; Bad weather affected business.

NEW ALBANY.—New Albany Opera House (John Harbeson, manager): Peck and Pursman's Daniel Boone co. delighted two large audiences 1. Chas. R. Thorpe in the dual role of Simon Kenton and the Indian Chief was excellent. His duel with Daniel Boone is very fine. The supporting co. was far above the average co. that portrays the frontier drama. P. F. Baker in Chris and Lena 10.

VINCENNES.—Opera House (Frank Green, manager): Frederick Warde appeared in The Mountebank 2, to good business. Duncan B. Harrison in The Paymaster drew a good house 6. Silver King co. gave a satisfactory performance to good business 7.

PORT WAYNE.—Masonic Temple (J. H. Simonson, manager): John Fay Palmer in Last Days of Pompeii appeared to a fair house New Year's day. Two Old Cronies had good patronage 2. The Night Owls to poor business 6.—Item: At the close of the present season, Wills, Henshaw and Ten Broeck will dissolve partnership. Mr. Wills and Charles Jerome of Dan Mason's A Clean Sweep co. will present the Two Old Cronies while Mr. Henshaw and Miss Ten Broeck will have a new play.

LAFAYETTE.—Grand Opera House (F. E. D. McGinley, manager): Daniel Frohman's co. in Sweet Lavender to a large house 7. The Paymaster 8 to a fair house. The Fairies' Well 10; Two Old Cronies 11.

INDIANAPOLIS.—Grand Opera House (Dickson and Talbott, managers): Every seat in the house was sold for the Jefferson-Florence engagement three days before the performance 7. The Rivals being the bill. The artistic merit of the entertainment is too well known to need comment.—Park Theatre (Dickson and Talbott, managers): Kennedy, Williams and Magee presented Time Will Tell to good business week closing 11.

MARION.—Sweetser's Opera House (E. C. Middleton, manager): Henry Lee in The Suspect, 3 was warmly received by a good sized audience who showed their appreciation by calling the principals before the curtain after each act. Only a Farmer's Daughter was poorly presented 6. Two Old Cronies drew largely 9, giving entire satisfaction.—Items: Henry Lee was taken suddenly ill during the performance of The Suspect here, but with the aid of a physician he was enabled to continue his part until the final fall of the curtain. George Bestrove, of this city, joined the Only a Farmer's Daughter 7.

SOUTH BEND.—Oliver Opera House (J. and J. D. Oliver, managers): H. H. Ragan in his illustrated lecture came the week of 6 to good houses.—Good's Opera House (J. V. Farrar, manager): May Davenport's co. played to a fair house 7.

LA PORTE.—Lay's Opera House (S. Lay, manager): Cook's Burlesque co. to a good house 11.—Hall's Opera House (W. C. Miller, manager) Two Old Cronies drew a large audience 6. Everybody well pleased.

LEBANON.—Grand Opera House (A. C. Brown, manager): Holstein and Fisher's co. 6-8 to good business. Only a Farmer's Daughter 10; The Two Johns 11.

TERRE HAUTE.—Opera House (Wilson Naylor, manager): The Stowaway did good business 3. Duncan Harrison in The Paymaster gave entire satisfaction to a good house 7.

IOWA.

BURLINGTON.—Grand Opera House (R. M. Washburn, manager): A Base Hit failed to make a favorable impression on a very small audience 4. Two members of the co. were completely prostrated by an attack of the prevailing epidemic, and the remaining people were to all appearances new to the stage. The skit itself is about the weakest attempt at a farce that has been tried on long suffering "dogs." Dore Davidson and Ramie Austen appeared in Guilty Without Crime 8 to a meagre audience. Co. poor and play very trashy.

MUSCATINE.—Turner Opera House (Barney Schmidt, manager): Dore Davidson and Ramie Austen, in Guilty Without Crime Jan. 1 to a fair house. Gorman's Minstrels to a good house 3. Two Johns 13; Agnes Herndon 16.

CEDAR RAPIDS.—Greene's (F. A. Simmons, owner and manager): The May Howard Burlesque co. 3 and Murray and Murphy 4 played to moderate business. Gorman's Minstrels deserved a much better house than witnessed their excellent performance 6. Guilty Without Crime 9, and Two Johns 10.

WATERLOO.—Opera House (C. F. Brown, manager): The Two Johns 8; Dore Davidson and Ramie Austen in Guilty Without Crime 10.

ATLANTIC.—Opera House (L. L. Tilden, manager): Ullie Akerstrom in Annette, the Dancing Girl 9.—Item: George E. Sanderson, in advance of Ullie Akerstrom, was in the city 2. He reports good business with his attraction.

FORT MADISON.—Fort Madison Opera House (E. Alton, manager): A Base Hit co. 3 to a fair house. Everybody pleased. Willard Simms, a Fort Madison boy, as Pat Maguire, was the life of the piece, and received an ovation.

FORT DODGE.—Pessler Opera House (Guy Rankin, manager): The Two Johns to a large and appreciative audience 3.

COUNCIL BLUFFS.—Dohany Opera House (John Dohany, proprietor): Ullie Akerstrom 6, 7. Miss Akerstrom is a charming little lady, and her singing and dancing brought down the house. Agnes Herndon 10.

DUBUQUE.—Opera House (Duncan and Waller, managers): Howard's Big Burlesque co. 2; good house. Murray and Murphy in Our Irish Visitors 3; house fair; co. excellent. Lost in New York 6, 7, to good business. Lottie Alter as the Waif and Gus Pixley made decided hits. The marine scene was the first ever attempted in the Opera House, and drew forth storms of applause.

DES MOINES.—Foster's Opera House (W. Foster, manager): Rag Baby did a large business at two performances 1. Lillian Lewis to a fair house 3. Davison-Austen co. to light business 4. Murray and Murphy in Our Irish Visitors 8. Zigzag 12; Minnie Maddern 13, 14.—Grand Opera House (W. W. Moore, manager): Kiralfy's Lagardere, two performances, to full houses 2. Robert Robinson of this city is musical director of the Lagardere co. He received a right royal welcome from his numerous friends in this city. Ullie Akerstrom 10, 11; Agnes Herndon in A Woman's Revenge 14, 15.

BOONE.—Phipps' Theatre (Charles E. Phipps, manager): J. C. Stewart's Two Johns 6 to a crowded house.—Goetzman's Opera House (Charles A. Goetzman, manager): Putnam Brothers' Jolly Tourists week of 6 failed to materialize, and the house is dark.—Sherman's Opera House (C. A. Sherman, manager): A Colored Jubilee co. 1 to good business.—Flashes. The Metropolitan Opera House block was burned to the ground 4. The building has not been in use for some years, being considered unsafe Loss, $10,000.—Sherman Weaver, who has been with Charles A. Loder this season, is home with an attack of La Grippe.—A new broad guage road is being built into Boone, thus giving us another outlet for Boone County coal. The mines here will employ from 2,000 to 2,500 more men, making a change for the better in theatrical business all around. Cos. can also make better connections.

IOWA CITY.—Opera House (J. N. Coldren, manager): Murray and Murphy in Our Irish Visitors gave a very laughable performance 6. Minnie Maddern 17.

MARSHALLTOWN.—The Odeon (H. J. Howe, manager): Charles H. Hoyt's Rag Baby, under the management of Chapman and Sellers, to a small and badly disappointed audience 2. Lillian Lewis was enthusiastically received as Mercy Merrick 4. Murray and Murphy to a top-heavy house 7.

KANSAS.

TOPEKA.—Crawford's Opera House (L. M. Crawford, manager): Atkinson's Peck's Bad Boy filled 1-4 in the well-known and uproarious piece of that name. While not exactly my own style of entertainment, it certainly possesses many attractive features for a large and paying clientage, and seems to only increase its drawing power with each visit.—Grand Opera House (G. F. Kendall, manager): Mrs. George S. Knight, who is, if possible more attractive than ever, and has surrounded herself with a clever and pleasing supporting co. presented Over the Garden Wall 1-2 which was pleasantly remembered from former appearance, and judging from its cordial reception, has lost none of its drawing qualities.

LEAVENWORTH.—Crawford's Opera House: Goodyear, Cook and Dillon's Minstrels gave two performances to packed houses, 1. Ferguson and Mack's Comedy co. in McCarthy's Mishaps played to a good house, 2. Gillett's Held by the Enemy was presented by a very good company to a fair house, 6, Louis James, 7. Monroe and Rice's My Aunt Bridget, 9.

ATCHISON.—Price's Opera House (L. M. Crawford, manager): Around the World in Eighty Days was presented to a small house, 3. Louis James in Julius Cæsar drew an elite audience, 8.

NEWTON.—Ragsdale's Opera House (T. P. Ragsdale, manager): Mrs George S. Knight in Over the Garden Wall 3, gave a splendid entertainment. Andrew's Opera co. in Palka 4, to a crowded house. McCarthy's Mishaps 7. Hilarity 11. Goodyear, Cook and Dillon's Minstrels, 13.

WICHITA.—Crawford's Opera House (L. M. Crawford, manager): The Grau Opera co. sang Amorita to a fair house 2. Marie Greenwood, Alice Vincent and Harry Brown are clever and received numerous encores. Chip o' the Old Block had a fair house 4. Horse play predominates in this comedy and the only redeeming features are the specialties introduced by Scott and Mills. Peck's Bad Boy to a top-heavy house 7. The band and orchestra carried by this co. are good, likewise the specialty people among whom are the Daly Sisters and Wenzel and Morris.

ARKANSAS CITY.—Fifth Avenue Opera House (J. M. Crawford, manager): Atkinson's Bad Boy 8 to a small house. Ferguson and Mack's Irish Comedy co. 11.

KENTUCKY.

BOWLING GREEN.—Potter's Opera House (Potter Brothers, managers): Daniel Boone 3; good house. J. K. Emmet 4, to a large and fashionable house; everybody delighted.

LEXINGTON.—Opera House (Scott and Mann, managers): Only a Farmer's Daughter, Dec. 30. J. K. Emmet in Fritz in a Mad House, crowded the house and pleased all 31; co. good. McGibbney Family drew good houses 4, 6 and gave satisfactory entertainments. Patti Rosa to a fair house 7.

FRANKFORT.—New Opera House (Joseph L. Weitzel, manager): J. K. Emmet 3, to a large and appreciative audience. McGibney Family 6 to very light business, on account of very disagreeable weather. Sweet Lavender 8 to fair business. Nellie McHenry 9, in For Sweet Charity's Sake, to a small house, on account of counter attraction.

LOUISIANA.

SHREVEPORT.—Grand Opera House: The event of the season here was the appearance of Emma Abbott in The Rose of Castile. Miss Abbott, by request, rendered "The Last Rose of Summer" in such a magnificent manner as to merit repeated encores, and numberless floral tributes.

MAINE.

PORTLAND.—Theatre (C. H. Newell, manager): Pantasma with all its gorgeous scenery and clever stage effects played to three large houses 6-8 and was the best entertainment of its kind that has been seen here for years.—Items: Plans for the new opera house give a seating capacity of 2,000.—Gilmore gives three concerts here next week.—The trick scenes of Pantasma were cleverly arranged and skilfully handled.

MASSACHUSETTS.

WALTHAM.—Music Hall (W. D. Bradstreet, manager): George C. Staley in A Royal Pass 9. Mr. Staley is an excellent character actor, his German dialect well nigh perfect and his lullabies and yodel warblines captivated his audience with their sweetness. The co. in support is strong and effect-

ive, Chas. H. Mestayer, Tony Farrell and Maud Madgley being deserving of especial commendation. J. C. Duff's co. in Paola 17; Fat Men's Club 22.

NORTHAMPTON. — NORTHAMPTON OPERA HOUSE (William H. Todd, manager): Arabian Nights 13.

NEWBURYPORT. — CITY HALL (George H. Stevens, agent): Connor's Corhonian Colleens 2 to large business. Stewart's Fat Men's Club 22.

LOWELL.—OPERA HOUSE (John P. Cosgrove, manager): Fantasma had big houses 3-4. John L. Stoddard's first lecture on "Napoleon" drew a large audience 7. Lilly Clay's Gaiety co. 9; good attendance. Arabian Nights 10, 11.==MUSIC HALL (A. V. Partridge, proprietor): Cora Tanner 4; medium house. Harold Russell, the new member of the co., is a handsome, gentlemanly young fellow, and made a good impression. Smith's U. T. C. 8-10. Uncle Hiram 14.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Cora Tanner in Fascination 3 to a fair-sized house. Legal Wreck 4 to rather light business. Bartholemew's Equine Paradox opened 6 for a week to a good house. Lewis Morrison's grand production of Faust week of 13.==MUSIC HALL (J. W. Caverly, manager): Arabian Nights 6, 7 to fair houses. Bessie Fairbarn acted with her old-time spirit as Aladdin. Robert Harper lectured to a large audience in the Hood Course 8.==MUSEE (Charles E. Cook, manager): Business continues good. Wax flowers given away to the ladies this week.==ITEM: Manager Caverly is making preparations for a good house on the advent of Marie Hubert Prohman in King Rene's Daughter Feb. 22.

HOLYOKE.—OPERA HOUSE (Chase Brothers, managers): William J. Gilmore's Twelve Temptations to good business 9.

AMESBURY.—AMESBURY OPERA HOUSE (A. C. Arthur, manager): Arabian Nights pleased a large house 8. The scenic effects were beautiful, notably tableau.==PERSONAL: C. W. Currier, ex-manager of the Opera House and late manager of the Jay Hunt co. has entered the employ of the Howe Scale Co. as salesman. His many friends in and out of the profession wish him success in his new field.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): Lilly Clay's Gaiety co. 6, to the largest house of the season. Uncle Hiram co. 15; Bluebeard 17.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): E. P. Sullivan's co. played to a fair house 6, giving excellent satisfaction. Co. good. Old Jed Prouty and Hands Across the Sea close the week.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): George C. Staley in A Royal Pass 7 gave the best satisfaction of any play this season.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Walter S. Sanford 4 drew a good audience in Under the Lash. Richard Golden and a good co. 7 in Old Jed Prouty pleased a large house. The handsome scenery that this co. formerly carried is much missed. Claire Scott opened a four nights' engagement 8 in Theodora, followed by Mary Stuart and other plays, but business has been light so far; co. better than usual.==ITEMS: Booth and Modjeska play but three one-night stands in New England—Holyoke, Springfield and this city. Trains will be run from the neighboring cities to accommodate the people.—Fred Mason, who went with the C. O. D. co. some two months ago, arrived home 7. No salaries.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Robert Mantell 2; good house. Arabian Nights 3, 4; fair houses. Old Jed Prouty 8; good house.==MENTION: Joseph C. Omey, advance for the Two Sisters, is at home on a visit. The grip attacked several members of The Arabian Nights co while here; also Mrs. F. A. Tannehill of Old Jed Prouty co. Dora Wiley, wife of Richard Golden, is ill with this malady at Boston.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (Edward E. Marden, manager): Adams Dramatic co. perfectly satisfied a very good house 4. Japanese Village 6 week to poor business.==ITEM: Your correspondent is under obligation to Charles Rich, of Hollis Street Theatre, Boston, for courtesies.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Lily Clay's Gaiety co. 8 to a good-sized audience. Richard Golden 10 in his latest success, Old Jed Prouty, to a small but highly pleased audience. Star and co were excellent.

HAVERHILL.—ACADEMY OF MUSIC (James P. West, manager): Robert Mantell in Monbars to a fair house 4. The costumes were very novel. Hands Across the Sea 15, 16, to large houses. This co. is a first-class one, and has Edna Carey as leading lady. An excellent performance was given. The scenery (two carloads) was excellent.==CADICELEI: Many of the leading attractions that had been booked by Manager West have canceled their engagements on short notice, which accounts for some of the poorer attractions which have been here, as he was obliged to take what he could get. Wilson Barrett, Herne's Drifting Apart, The World, Golden Gulch, Arabian Nights, Pantasma and many others have canceled, but most of them have applied for dates later in the season.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Le Noir, manager): A Legal Wreck 3 drew a fair audience. Victoria Vokes in Hubby 7 had only a fair house. W. J. Gilmore's Twelve Temptations was enjoyed by large audiences 10, 11.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Robert Mantell presented Monbars to a large and well-pleased audience 3.

WORCESTER.—THE MUSEE (George H. Batcheller, manager): Under the Lash week of 6 to fair business.==ITEMS: The walls of the new theatre are all completed and the roof is on. Work is now going on inside but it looks as if it would not be opened this season.—Dolly Dutton, the midget, so well known to all dime musums, died here this week at the Bloomingdale Asylum where she has been an inmate for a number of years.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, proprietor and manager): A Royal Pass was presented 8 (return date) to good business, the "grippe" and counter attractions keeping many away. George A. Staley, the star, and all his co. were warmly received, and they gave the best of satisfaction. Lewis Morrison in Faust 18. Uncle Hiram 22.

MICHIGAN.

DETROIT.—Harry Lee in The Suspect at Miner's Grand Theatre week closing 11 did a good business. Little Lord Fauntleroy was the attraction at Whitney's Detroit Opera House the first half of week closing 11 with little Tommy Russell and Ray Mashell alternating in the titular role. The co. was an excellent one and delighted the patrons of this house. Considerable dissatisfaction was caused at the matinees, and there was a good deal of "kicking" done at the box-office on account of the doubling-up of prices, although it was advertised that this would be the case. However, people had their choice, viz.: pay the price or stay out, and judging from the size of the house most of them took the former course. J. B. Polk in The Silent Partner latter part of the week, did a good business. The appearance of the phonograph on the stage was a new and novel idea here, and took as well as The Silent Partner. The piece is full of funny dialogues and situations, and the supporting co. is a good one. The Blue and the Gray, assisted by the Montgomery Rifles, drew the usual crowded houses at Whitney's Grand Opera House.==ITEM: The following is taken from Saturday's *Free Press:* "The New York Clipper Almanac for 1889, just out, records the fact that Annie Pixley's 22, Second Floor, was acted for the first time in New York under that name Feb. 4, and adds that as Deceived it was done by Aimee a few years ago in California. It may interest theatrical historians to learn that as a matter of fact Aimee's first appearance in Deceived was at the Detroit Opera House Feb. 19, 1889."

EAST SAGINAW.—ACADEMY OF MUSIC (Clay, Powers and Buckley, managers): Sweet Lavender 1 drew a large and highly pleased audience.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Mestayer-Vaughn co. in The Tourists to a good house 8.

JACKSON.—HIBBARD OPERA HOUSE (James Green, manager): George Wilson's Minstrels drew a fair house 2 and gave good satisfaction. St. Felix Sisters in A Royal Hand 7 were well received by a fair house.

LANSING.—OPERA HOUSE (M. J. Buck, manager): Wilson's Minstrels gave the best minstrel performance seen here for some time 3. St. Felix Sisters 13.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Gardner's Streets of New York was booked for 6, 7, but owing to lack of patronage gave no performance 7. The co. was good but the play is too musty. Powers' Ivy Leaf did good business 8. The co. is about the same as in former years.==THE GRAND (W. R. Soleman, manager): May Davenport's Burlesque co. had a fair house 4. The Holden Comedy co. week of 6 had fair houses at popular prices.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Little Lord Fauntleroy 2 to a fair house. Said Pasha 4 to a small house. Ida Mulle had La Grippe and could not appear. A. M. Palmer's co. in Jim the Penman 6 to a light house. Joseph Whiting, Ellie Wilton and balance of the cast very satisfactory. Lillian Lewis 13.==ITEM: The same old automatic piano represented the "increased orchestra" advertised by the Said Pasha co.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, manager): Rudolph Aronson's Comic Opera co. gave Erminie and Nadjy in good style 1, 2 to good houses. Kiralfy's Antiope week of 13.==HARRIS THEATRE (Walter B. Dean, manager): The California Opera co. presented Said Pasha to large and fashionable audiences. Captain Swift week of 13.==OLYMPIC THEATRE (W. J. Wells, manager): Lillie Hall's co., headed by Lillie Hall and Milt G. Barlow, gave a good entertainment week closing 11.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): Owing to the late arrival of the Antiope co. the house was closed. The piece was presented to good business.==HARRIS' HENNEPIN AVENUE THEATRE (G. H. Broadhurst, manager): Lillian Lewis opened 6 in Article 47 to a large house.==BIJOU OPERA HOUSE (Jacob Litt, manager): Florence Bindley in Dot played to fair business 6.==PENCE OPERA HOUSE (Fred. R. Bock, manager): Stetson's U. T. C. co. to a small but demonstrative audience.

MISSISSIPPI.

NATCHEZ.—NATCHEZ OPERA HOUSE (T. Wineland, manager): Mattie Vickers in Jacquine 3, 4 and Saturday matinee, and in Gallimaufry 8 to fair houses. The performance was marred by the fact that most of the co. were suffering from la grippe.

ABERDEEN.—TEMPLE OPERA HOUSE (K. L. Hatch, manager): Musin's Concert co. 17; Gorton's Minstrels 18.

VICKSBURG.—OPERA HOUSE (Piazza and Co., managers): Aiden Benedict's Pabio Romani to crowded houses 3, 4.; co. gave a good performance and the scenery is very fine.

MISSOURI.

JOPLIN.—HAVENS OPERA HOUSE (H. H. Havens, manager): Charles A. Loder in Hilarity 2 was greeted by a well filled house and was well received. Casey's Troubles 3 was very satisfactory to a good-sized audience. Coup's Equescurriculum 6-8 to good business.

MEXICO.—PERRIS GRAND OPERA HOUSE (G. D. Perris, manager): A Soap Bubble 17.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): A Soap Bubble was announced for 7, but the co. did not appear here remaining another week in Kansas City. Corinne in Arcadia 13, 14. Peck's Bad Boy 20.==ELKS: Dolly Foster, of A Soap Bubble co., was made an honorary member of Sedalia Lodge No. 25, B. P. O. E.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Ferguson and Mack drew well 3-4 in McCarthy's Mishaps, return engagement. Mankind drew only fairly 6. Held by the Enemy 7; Louis James 9; Murray and Murphy 10, 11.==GRAND OPERA HOUSE (I. W. B. Johnson, manager): Agnes Herndon was the New Year's attraction. Pearl Melville Comedy co. in repertoire week of 6.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Kiralfys' Lagardere to a big house 3. Excellent performance. Held by the Enemy 8; Kate Castleton 21.

NEBRASKA.

OMAHA.—OPERA HOUSE (Boyd and Haynes, managers): Kiralfy's Antiope to fair business 1-4. Joseph Grismer and Phœbe Davis 6-8 in The Tigress, The World Against Her and Forgiven. Business was not what it should have been. The support was all good. Harry Davenport is immense. Zig-Zag 16, 18; She 21, 22; Siberia 23.==GRAND OPERA HOUSE (Crawford and McReynolds, managers): Toward the close of the week ending 4 the attendance at the Ullie Akerstrom engagement materially increased. Agnes Herndon as La Belle Marie 6-9 was very good but her support not what it should have been. Redmund-Barry 16-18; Zanzig week of 20; Aronson Opera co. 27-30.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): Ole Oleson amused a small house 2. W. J. Fleming's Around the World in Eighty Days co. 6 to medium business. The co. could use none of their scenery, the stage being too small, but the performance gave general satisfaction.

LINCOLN.—FUNKE'S OPERA HOUSE (Crawford and McReynolds, managers): Barney Ferguson pleased a good audience afternoon and night of the 1 in McCarthy's Mishaps. Agnes Herndon had extremely light business in La Belle Marie 3-4. Miss Herndon's co. has recenty suffered from internal disruption which resulted in the discharge or resignation of two of the leading members, and consequently some excuse was at hand for the miserably poor support of the co. Mankind 8; Fleming's Around the World 9.==ITEN: Arthur Scranton, who has been the efficient local manager of Love's Opera House at Fremont, Neb., returned to this city and will for a time assist the management of the Funke.

FREMONT.—LOVE OPERA HOUSE (Robert Mc Reynolds, manager): The Omaha Dramatic co. presented Caste to a very small audience New Year's night, principally owing to a lack of advertisement.

NEW HAMPSHIRE.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): Lilly Clay's Gaiety co. entertained a good-sized audience 7. Hands Across the Sea 13-15.

NASHUA.—FRANKLIN OPERA HOUSE (A. H. Davis, manager): The Adams Stock co. in repertoire to good business week of 6.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Kennedy's White Slave co. attracted very fair audiences all last week. The cast contains many excellent people, prominent among whom were Mary Newman, who gave a very fine impersonation of the title role; Mrs. J. J. Tighe, Mrs. D. B. Van Deren, Jennie Bright, Jannie Carroll, Marie Bates, Milton Robbee, J. J. Tighe, C. T. White, Frank Drew and Charles Webster. The play was well received. True Irish Hearts opened 13 to a large and sympathetic audience.==CROXHEIM'S: An unusually large bill of specialities was presented at this house last week and drew a profitable patronage. The attraction was Millie Turnour's Swinging Sylphs. In the first part Manager Hammond, covered with blushes, acted as master of ceremonies. Kelley and Ashley, Wills and Adams, Fayette Welch, Washburn Sisters, Mabel Hudson, Flora Chester and Rosini were repeatedly recalled. This week another vaudeville and specialty comb. appear.

PATERSON.—JACOBS' OPERA HOUSE: Janauschek 6-8 drew good houses at advanced prices. Woman Against Woman 9-11 gave good satisfaction to good business. White Slave and My Partner week of 12.==PEOPLE'S (Wareing and Zieffe, managers): The Leonza Brothers week closing 12 drew good houses. Cushman and Thomas' Minstrels week of 13.==ITEM: Joseph Zieffe carries a handsome gold watch, a Christmas present from his partner, John D. Wareing.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): The Red Spider attracted fair-sized houses 6-7. Joseph J. Dowling presented his old favorite, Nobody's Claim, at the matinee and evening performance 8, and was heartily received. Donald Downie in his illustrated lecture of the Paris Exposition drew a large and well-pleased audience 9. Conreid Opera co. 17-18; Rose Coghlan 20.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Charles E. Eldridge in Humbug to a fair-sized house 3. Thomas W. Keene 10; Evans and Hoey 14; Rhea 17.

NEW YORK.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): Old Lavender was presented by Edward Harrigan and a good co. 6-8.==GRISWOLD OPERA HOUSE (Jacobs and Proctor, managers): Edwin Arden, in Barred Out, played to good house, closing 11. A Bunch of Keys, week of 13.==GAIETY THEATRE (James Hearne, manager): A very good vaudeville entertainment was given by Gillett's World of Wheels co. to crowded houses week of 11.==ITEM: W. J. Benedict, a well-known advance representative, is ill at home with pneumonia.

BINGHAMTON.—OPERA HOUSE (I. P. E. Clark, manager): Peck and Fursman's co. in Uncle Tom's Cabin to fair business. A co. headed by Wild Joe played Golden Gulch to a small house 7. The performance was so bad that it was funny, if such is possible. George W. Cable lectured to a crowded house 9.

ROCHESTER. — LYCEUM THEATRE (John R. Price, manager): Conreid's Opera co. in The King's Fool, to large and well pleased audience. The co. was large and well balanced, the chorus excellent, and the stage settings exceptionally fine. Rose Coghlan appeared in Jocelyn, Forget-Me-Not, and Masks and Faces, before good-sized houses 9-11. Marie Hubert Frohman, next.==ACADEMY (H. R. Jacobs, manager): A Bunch of Keys was presented to large business week closing 11. Hardie and Von Leer in On the Frontier, week of 13.==GRAND OPERA HOUSE (F. J. McCall, manager): The Son of Monte Cristo, with Frank Lindon and Edna Earlie, in the leading roles attracted fairly good houses, closing week of 17. Forrester's Burlesque co. week of 13.==ITEMS: Frank Edwards, the genial press agent of the Academy, who has been seriously ill for the last week, is convalescent and will soon be able to return to his duties. La Grippe caused great inconvenience among the members of the several cos. here last week.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): House dark this week. Chase after a Duck co. 8 canceled.==ITEM: A man named J. K. Norton made a contract to appear at the Opera House 15. He signed as Gaiety Opera co. and claimed to be under the management of Rudolph Aronson. Mr. Lea has since learned that Morton has no authority to use the name of Mr. Aronson and the co. he is supposed to represent is undoubtedly a myth.

OGDENSBURG.—OPERA HOUSE (George L. Ryon, manager): Rhea, as Josephine, Empress of the French, 6 to fair house. Performance excellent. W. S. Cleveland's Minstrels 10; Dear Irish Boy co. 11.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): Rhea and co. in Josephine drew fairly, 8, despite a heavy snow storm, and gave a fine performance. Chas. McCarthy, 10; Francesca Redding, 13, week; Shadows of a Great City 24.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager) Margaret Mather as Gretchen in W. S. Gilbert's romantic drama to good business 6.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Charles T. Ellis, supported by an excellent co., in Casper the Yodler 6 to a fair house and well-pleased audience. Mr. Ellis will play a return date in September, and will be greeted, as he deserves, with an overflowing house. Edward Harrigan and a strong co., under the efficient management of W. W. Hanley, in Old Lavender 11 to a large and enthusiastic audience. Every part was well sustained. The encores were frequent and hearty. The singing particularly received and merited much applause and the entertainment as a whole was a delightful one Mr Harrigan was called before the curtain several times during the performance.

HUDSON.—OPERA HOUSE (F. Kells, manager): Edward Harrigan's co. presented Old Lavender to an appreciative audience 7. Mr. Harrigan as Old Lavender and John Decker as Dick the Rat called forth frequent applause. The star was well supported throughout. Mora week of 13.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Hallen and Hart in Later On to a good-sized but top-heavy house 10 gave only fair satisfaction. Advance sale for Rhea 11 indicates a good house.

SYRACUSE.—GRAND OPERA HOUSE (H. R. Jacobs, manager): Hardie and Von Leer delighted top-heavy houses week closing 11 with On the Frontier. Lights and Shadows 13.==SHAKESPEARE HALL (G. H. Wright, manager): London Alhambra Burlesque co. finished its second week 11 to fair attendance. Bobby Manchester's Night Owls week of 13.==ITEMS: Business at the Grand has been usually good this season.—Syracusans are delighted with Mr. Jacobs' new theatre, which certainly has all the modern conveniences. Not a little of the success of this house is due Manager Plummer and Treasurer Hennessy. Two more popular gentlemen it would be hard to find.—Shakespeare Hall has also done better under Mr. Wright's management than it has before in a number of years.

AUBURN.—BURTIS' OPERA HOUSE (E. J. Matson, manager): The Swedish Quartette greatly pleased a small audience 6. Conried Opera co. in The King's Fool drew a large audience 9. Best of satisfaction given.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): W. J. Scanlan in Myles Aroon 9 attracted the largest house of the season, the S. R. O. sign being displayed early in the evening. Uncle Tom's Cabin 10 had a fair house.

PENN YAN.—CORNWELL'S OPERA HOUSE (George R. Cornwell, manager): Jane Coombs gave a fine presentation of Bleak House to poor business 4.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Shadows of a Great City 2; splendid performance; fair house.

ITHACA.—OPERA HOUSE (H. L. Wilgus, manager): Francesca Redding's Dramatic and Operatic co. 6, week, to full houses.

HOMER.—KEATOR OPERA HOUSE (George W. Ripley, manager): Pat Maloney's co. to good business 1. Peck and Fursman's Uncle Tom's Cabin 3 to large business. Good band and orchestra, but mediocre performance.

PALMYRA.—OPERA HOUSE (Fred F. Kelly, manager): Jane Coombs 2 in Bleak House to good business. Pat Maloney's Irish Comedy co. 17.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Rose Coghlan as Peg Woffington pleased a large audience 6. Rhea as Josephine, Empress of the French, and supported by an excellent co., appeared before a large and fashionable audience 7. Charles McCarthy presented One of the Bravest 10 to good business.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): Margaret Mather and a good co. gave an indifferent performance of The Honeymoon to a large but undemonstrative audience 7. Peck and Fursman's U. T. C. drew sparingly 8. W. J. Scanlan in the title role of Myles Aroon packed the house to the doors 10. His songs—many of them new—seemed to take better than ever, and encores were the order of the evening. Support excellent.

ELMIRA.—OPERA HOUSE (W. Charles Smith, local manager): A Brass Monkey 6 to a large and highly-pleased audience. Flora Walsh did not accompany the co. Her role was acceptably filled by May Stuart. Margaret Mather and a well balanced co. in Gretchen 8 to a large and appreciative audience. W. J. Scanlan 11; Effie Ellsler 17; Old Homestead 21; Rose Coghlan 23.==MADISON AVENUE THEATRE (G. W. Smith, manager): Mattie Goodrich and Wild Joe and a Wild West co. in Golden Gulch 9 to a small audience. Unsatisfactory performance.

PO'KEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Victoria Vokes, supported by Thearle and Cooper's Comedy co., presented A Rough Diamond and Hubby 4 to a fair-sized audience. General satisfaction. John A. Stevens 11 in Wife for Wife. Parlor Match 13.==ITEM: Fred. Eckert, for many years a stage hand at the Opera House, died 6 of consumption. The attaches and ushers attended his funeral in a body. Deceased was a general favorite, and always faithful in the discharge of his duties.

BUFFALO.—ACADEMY OF MUSIC (Meech Bros., managers): Comedy ruled last week. J. B. Polk in The Silent Partner and Daniel Frohman's co. in Our Flat divided week closing 11. Both did a good business. Herrmann and E. H. Sothern week of 13.==CORINNE LYCEUM (Jacobs and Kimball, managers): Beacon Lights was last week's attraction. It is getting chestnutty as the business showed. Pat Rooney opened 13.==COURT STREET THEATRE (H. R. Jacobs, manager): The Australian Novelty co. did a paying business last week. John A. Stevens week of 13.==STAR THEATRE: House dark last week. Paul Kauvar opened 13.

NORTH CAROLINA.

DURHAM.—STOKE'S OPERA HOUSE (J. T. Mallory, manager): Myra Goodwin 4.

RALEIGH.—METROPOLITAN HALL (C. D. Heartt, manager): McLean-Prescott co. in As You Like It to standing room only, 7. Mr. McLean and Miss Prescott were superb in ther respective roles. Mr. Callum also shared the honors with the stars.

WILMINGTON.—OPERA HOUSE (E. J. Pennypacker, manager): McLean-Prescott co. presented Othello 6 to a good house. Miss Prescott's Iago was very fine.

OHIO.

SPRINGFIELD.—GRAND OPERA HOUSE (Fuller Trump, manager): Charles Gardiner's Fatherland co. billed for 5, canceled on account of a railroad accident. Joseph Haworth played a return engagement 6 in Paul Kauvar to a large and appreciative audience. Mr. Haworth received several recalls for his fine acting. Frank Daniels 14; The Wife 13.==BLACK'S OPERA HOUSE (Samuel Walchman, manager): Patti Rosa in Margery Daw to a fair house 8. Stetson's Uncle Tom's Cabin 11.==ITEMS: The Patti Rosa co. closed here temporarily on account of the indisposition of several of the co.; they expect to reopen in Cumberland.—M. T. Skiff, advance agent of Patti Rosa, was dangerously ill for several days here at the Arcade Hotel. The local Lodge of Elks took care of him. The physicians thought Mr. Skiff's recovery extremely doubtful, but he desired to reach friends in the East, and at his own request was put on board a sleeping coach.—Your correspondent had the pleasure of attending the Jefferson-Florence co. in The Rivals at Dayton 8.==The Grand is to be congratulated upon having secured some of the best attractions on the road this season. The season at this house so far has been very successful.

PIQUA.—CONOVER'S OPERA HOUSE (George Newton, manager): James Reilly's Broommaker co. to fair business 4. Maggie Mitchell co. 7 to a packed house, giving general satisfaction.

GALLIPOLIS.—BETZ OPERA HOUSE (A. L. Rosamour, manager): Our German Ward 4 to a fair audience. Band and orchestra gave complete satisfaction, but the play did not.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Way, managers): Lizzie Evans in The Buckeye 2 to a fair house. Jolly Pathfinders 4; crowded house.

MANSFIELD.—MEMORIAL OPERA HOUSE (Cobb and Boyd, managers): A large audience greeted Primrose and West's minstrels 2. The overture and first part were superb. William Redmund and Mrs. Thomas Barry in Herminie 3 had a very light house but gave a refined performance. Co. good. Captain Swift with Arthur H. Forrest and Rosa Rand supported by an efficient co. played 4 to light business. This is the strongest co. that ever appeared in our city. They will play a return date here in May, and it is safe to predict that they will have a packed house. Uncle Tom's Cabin 6 drew an audience of 800 people. Sternberg, the pianist, 7, owing to the hard work of Louise Wolforth was liberally patronized. Night Owls 8 had a large and well pleased audience.==MILLER'S OPERA HOUSE (Miller and Dittenhoefer, managers): Dan Mason's co. in A Clean Sweep 7 had a small audience. Co. good.==ITEMS: The poor business most of the companies have played to during the past few weeks here is owing to entirely too many attractions playing in our city. Eight strong companies played here in the past ten days, which was four too many for our town.

CAMBRIDGE. — HAMMOND'S OPERA HOUSE (Robt. Hammond, manager): Fisher's Cold Day 6 to a full house. Performance fair.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, manager): Estelle Clayton presented On the Hudson to the largest and most fashionable audience of the season 3. Stetson's Uncle Tom's Cabin 7 to good business.

MIDDLETOWN.—BIJOU OPERA HOUSE (J. C. Berington, manager): Barlow Brothers' Minstrels 3; good business. Nellie McHenry 13.

DAYTON.—THE GRAND (Reist and Dickson, managers): Maggie Mitchell 6 in Ray to a small audience. Co. good. The event of the season was the engagement of the Jefferson-Florence Comedy co. 8 in The Rivals. They played to $1,400. The audience was a fashionable and representative one.==THE PARK (Reist and Dickson, managers): Katie Emmett commenced a week's engagement 6 opening in The Waifs of New York and has played to S. R. O. during the entire week.==CUES: Dayton was one of the very few Ohio cities that was fortunate enough to secure the Jefferson-Florence co. and Manager Larry H. Reist has been highly complimented by our theatregoers.—Treasurer Wood Patton, of the Grand, contemplates a short visit to Florida.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Our German Ward 9 to a good house.

CIRCLEVILLE. — CIRCLEVILLE OPERA HOUSE (Charles H. Kellstadt, manager): Joseph Haworth in Paul Kauvar to a light house 9. The audience was delighted with Mr. Haworth and the co. in general. Manager Kellstadt has secured a return date with this co., at which time they will be greeted by a packed house. Next season Circleville will be included in a circuit, consisting of Chillicothe, Lancaster, Washington, Court House, Portsmouth, Trenton and Huntington, W. Va.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager): The Melville Dramatic co. opened 6 in Little Ferrett to a packed house.

COLUMBUS. — METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): The Bostonians gave Don Quixote, Susette, Musketeers and Pygmalion and Galatea 2-4 to splendid business. All the old favorites were in good voice and the performances were among the most enjoyable of the season. Maggie Mitchell 13-15; Herrmann 20, 21.==GRAND OPERA HOUSE (Miller Brothers, managers): The Wife, with a brilliant cast, is drawing fine houses. Lizzie Evans opens 13 and Jim the Penman 20.==ITEM: Manager James G. Miller will remove his headquarters from Cleveland to Columbus.

NEW PHILADELPHIA.—CITY OPERA HOUSE (Sharp Brothers, managers): Rose Hill's English Folly co. had a crowded house 9.

MARION.—MUSIC HALL (James Sargeant, manager): Stetson's Uncle Tom's Cabin co. to a crowded house 8; splendid business.

CANTON.—SCHAEFER'S OPERA HOUSE (Ferd. Weber, manager): Beacon Lights 1; fair-sized audience. Stetson's U. T. C. co. 4 and matinee to good business. Lizzie Evans co. 6; fair business and gave a good performance. Rose Hill's English Folly co. 10; The Kindergarden co. 11.

TIFFIN.—SHAWHAN'S OPERA HOUSE (C. B. Hubbard, manager): A fair-sized audience witnessed The Kindergarden 6.

WELLSVILLE.—COOPER OPERA HOUSE (W. D. Wade, manager): Eli Perkins delivered an entertaining lecture before a good house 7. Fisher's Cold Day co. 11; Reuben Glue 22.

NEWARK.—OPERA HOUSE (J. H. Miller, manager): Rose Hill's English Folly co. gave a very satisfactory entertainment 7 to fair business.==MUSIC HALL (Cliff Rosebraugh, manager): Maggie Mitchell drew a very large and select audience at advanced prices.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): The Mestayer-Vaughn comb. to slim houses 6, 7. This was the only attraction of the week.==NEW PEOPLE'S: As usual the city is Wilbur crazy. Strange to say no opera co., no matter how good, has the hold on the citizens as have the Wilburs. J. E Conly and Susie Kirwin carry the co., and their friends could not do enough for them. Mr. Wilbur surely owes his success to these two very popular artists.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Rose Hill's co. 4 to a large house. Ramage's Standard Theatre co. had a successful week closing 11.==STANDARD OPERA HOUSE (A. W. Beach, manager): Rentfrow's Jolly Pathfinders 6-8 and matinee to fair business.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Lizzie Evans, supported by a fair co., presented The Buckeye to a fair house 7. The Night Owls to a large house 9.

ZANESVILLE.—SCHULTZ'S OPERA HOUSE (R.

D. Schultz, manager): This has been a dull week for theatricals. Paul Kauvar 7 and True Irish Hearts 8 drew only fair houses. Paul Kauvar is a great play, merits success, and I hope to see it here again. Joseph Haworth is a sterling actor and an earnest one, too. Maggie Mitchell 11; Milton Nobles 13.

CHILLICOTHE.—Masonic Opera House (E. Kauffman, manager): Our German Ward to a fair house 8. Paul Kauvar played a return date 9 to a house packed to the doors. Joseph Haworth received an ovation. P. P. Baker in Chris and Lena to good business 17.——Grand Opera House (Clough Brothers, managers): Maggie Mitchell in Ray to good business 10.

ALLIANCE.—Sourbeck's Opera House (Geo. W. Sourbeck, manager): The Fall of Atlanta, or The Irish Spy 9, 10 was greeted by large and appreciative audiences. George M. Connell, the author of the play, is a favorite in this section and always draws large houses here. He plays the leading character, the Irish spy, and gives a good impersonation of the role.

FREMONT.—Heim's Opera House (Ed. S. McCuen, manager): Estelle Clayton, under management of Hi Henry, crowded the house 7. Miss Clayton was very fine but her support was not all up to the standard. St. Felix Sisters to a full house 9. Performance gave entire satisfaction. Nellie McHenry co. 16

PENNSYLVANIA.

ALLENTOWN.—Music Hall (A. S. Grim, manager): Arizona Joe in The Black Hawks drew a top-heavy house 4. Harbor Lights 6 received enthusiastic applause, curtain calls being the order of the evening.——Items: Manager Grim and Chief Usher Ehrig are confined to their homes with the prevailing epidemic, and your correspondent also accepted a share with good grace.—The home Society of Elks will have a benefit 30; After Dark will be the attraction. In addition to the specialties introduced in the play, Marie Irene, Bobby Taylor and Kelly and Murphy have volunteered their services for this occasion. A large number of tickets have already been disposed of by the members, and I predict a substantial benefit.

CONNELLSVILLE.—Newmyer's Opera House (James T. Davies, manager): Muggs' Landing played to very good business 3. Performance good. George G. Morris in A Legal Wrong 16.——Item: Charles P. Hood has resigned from the management of the Opera House, and James T. Davies has assumed the same.

BRADFORD.—Wagner Opera House (Wagner and Reen, managers): A Brass Monkey amused good houses 2. Our Flat was presented to fair attendance 3. W. T. Scanlan 9.

WILKESBARRE.—Music Hall (M. H. Burgunder, manager): Harbor Lights to light business 3.

BEAVER FALLS.—Sixth Avenue Theatre (Cashbaugh and Bell, lessees and managers): Primrose and West's Minstrels 4 to a large and fashionable audience.——Opera House (C. B. Foster, proprietor): Cold Day 14.

POTTSTOWN.—Opera House (Strohl and Guldin, managers): Rinehart Sisters' co. week of 6 to good houses. Held by the Enemy 12; The Pakir 20.

WILLIAMSPORT.—Academy of Music (Wm. G. Elliot, proprietor): Lyceum co. in Our Flat 7 to a good sized and very enthusiastic audience. Margaret Mather in Gretchen 9 to a fair-sized audience. W. J. Scanlan 13; Mason Mitchell 17.

LANCASTER.—Proctor's Opera House (C. L. Durbon, manager): Kate Claxton and Charles A. Stevenson, supported by an excellent co., presented Booties' Baby very acceptably to a large audience 6. Odell Williams in The Judge played to fair business 7, 8. Thomas W. Keene in Louis XI. represented that crafty old monarch to perfection 9, and was greeted by a good house that would have been larger but for the prevailing influenza.

HAZELTON.—Hazle Hall (W. J. Depue, manager): Kittie Rhoades's co. gave three good performances to crowded houses 6-8.

READVILLE.—Academy of Music (E.A. Homestead, manager): Thomas Shea closed a remunerative engagement 3. Effie Ellsler 14; Old Homestead 17.

READING.—Academy of Music (H. R. Jacobs, manager): The World Against Her was well presented to good houses 7-9. Harbor Lights pleased large audiences 10, 11. The White Slave 16-18.——Grand Opera House (George M. Miller, manager): Kate Claxton and Charles A. Stevenson presented Booties' Baby to a good house 7. Thomas W. Keene in Othello 8 gave a very satisfactory performance. Gus Hill's Specialty co. had good house 9-11.

TITUSVILLE.—Opera House (J. C. Edmunson, manager): Clara Foster in My Sister was billed for 3, but arriving late the house was not opened.

PITTSTON.—Music Hall (W. D. Evans, manager): Kate Claxton presented Booties' Baby to small business 8. Harbor Lights 15; W. J. Scanlan 17; Royal Pass 20.

NORRISTOWN.—Music Hall (John Murphy, manager): Kittie Rhoades week closing 4 to big business. People turned away during her engagement. This was her sixth engagement here. No first-class. Little's World 10; Rhea 18.

MAHANOY CITY.—Opera House (J. J. Quirk, manager): The Rinehart Opera co. closed a very successful week's engagement 4. Receipts $800. Howorth's Hibernica co. 17.

SHAMOKIN.—G. A. R. Opera House (John P. Oaler, manager): An excellent house greeted J. Z. Little and his co. in The World 4. They gave fair satisfaction.

HARRISBURG.—Opera House (G. H. Markley, manager): Our Flat played to light business 6. The co. is composed of such people as Mrs. Thorndyke Boucicault, Alice Harrison, H. B. Conway, Tom Whiffen, R. F. Cotton *et alt*, and is one of the finest comedy cos. on the road. Thomas W. Keene in Richard III. to a good house 7.——Elks: A League of Elks is one of the possibilities in the near future in this city.

WARREN.—Library Hall (W. A. Alexander, manager): Thomas E. Shea in Escaped from Sing Sing, Monte Cristo, Marble Heart, Dr. Jekyll and Mr. Hyde, Corsican Brothers and Stranglers of Paris week of 6 to big business. Mr. Shea's support is of the best, and shared the honors with the star. Old Homestead 14.

M'KEESPORT.—White's Opera House (A. W. VanAuda, manager): Johnny Prindle in Reuben Glue to a well-filled house 4. A Cold Day co. 8; fair business.

OIL CITY.—Opera House (Wagner and Rein, manager): W. J. Scanlan 6 delighted a good house with Rylen Aroon. A Brass Monkey to a fair house 8. Effie Ellsler 13.

TYRONE.—Conrad Opera House (W. Fisk Conrad, proprietor and manager): Dr. Hedley delivered his popular lecture, "The Sunny Side of Life," under the auspices of the Tyrone Lecture Bureau, to a crowded house 9. Waite's Comedy co. week of 13.——Item: Manager Conrad and wife have been visiting in the Eastern cities during the past week.

SCRANTON.—Academy of Music (C. H. Lindsay, manager): Harbor Lights 7 to a light house, but it was all the co. deserved. Kate Claxton and a fine co. in Booties' Baby 11 to good business, giving entire satisfaction. The Pakir 11 to good business.

RHODE ISLAND.

PROVIDENCE.—Providence Opera House (Robert Morrow, manager): Booth and Modjeska drew crowded houses all the week. At the matinee 11, although stormy, the audience was very large and appreciative. J. C. Duff Comic Opera co. 13-15. Victoria Vokes 16-18.——Gaiety Opera House (B. F. Keith, manager): The Galley Slave co. played to good houses week of 6. Daddy Nolan week of 13.

NEWPORT.—Opera House (H. Bull, proprietor and manager): On account of the satisfactory performance given by Richard Golden in Old Jed Prouty 6, Newport Lodge of Elks have secured him a return engagement for their benefit April 9. Gilmore's Twelve Temptations 13, and Webster and Brady's co. in After Dark 16.——Item: Your correspondent had a pleasant chat with Lewis Morrison in Boston 10; he is playing to good business and looks in excellent health.

WESTERLY.—Opera House (C. B. Bliven, proprietor): Chanfrau in Kit had a large attendance 9. The supporting co. is very weak. Will o' the Wisp, booked for 11, canceled. Victoria Vokes is booked for 13, and a good advance sale has already been made.

SOUTH CAROLINA.

CHARLESTON.—Grand Opera House (J. F. O'Neill, manager): Annie Pixley invariably maintains her drawing record on the Southern circuit. If she would kindly allow us a preference we would say, M'liss. But whether it be M'liss, Deacon's Daughter or her last play, 22 Second Floor, she always tests the capacity of the house. It was she and not the play that filled every nook in the spacious Grand 6. The Mortimer Comedy co. presented Larking 10-11 and matinee to fair houses. Marie Laurens of this co. has a sweet and well-trained voice, and was loudly encored.——Academy of Music (Will T. Keogh, manager): George H. Adams and Toma Hanlon appeared in He, She, Him, Her, supported by a large and strong co. 10-12 and matinee. The principals and play are well known here and drew good houses.

TENNESSEE.

NASHVILLE.—The Vendome (J. O Milsom, manager): The Stowaway, presented by a good co. and with beautiful scenic effects, drew fair houses 6-8. J. K. Emmet played to packed houses 9-11, and his new play, Uncle Joe, pleased every one. It was well staged and the scenery used was very pretty and attractive. Mr. Emmet, it is evident, has lost none of his popularity in Nashville. His supporting co. is the best he has ever had. As Coltie Parker, Maude White was delightful, and shared the honors with the star. For the current week we have Annie Pixley and Sol Smith Russell, followed by The Bostonians 20-22.——The Grand (Miss Emma Warren, manager): The attendance has now been so good at The Grand this week as the performances merited. Miss Warren and her co. presented Ingomar 6-8 and The Banker's Daughter 9-11. The Two Orphans is announced for week of 13.

KNOXVILLE.—Staub's Theatre (Fritz Staub, proprietor): Robert Downing 7 in The Gladiator to one of the largest houses of the season. Sweet Lavender 10; Si Perkins 11; Sol Smith Russell 14.

LEBANON.—White's Opera House (R. L. C. White, manager): Peck and Pursman's Dan'l Boone co. played 6 to the largest house of the season. Audience very well satisfied. Only a Farmer's Daughter 21.

MEMPHIS.—Memphis Theatre (Ellis Leubrie, manager): A Night Off co. to good business 3, 4. Co. good. J. K. Emmet opened 6 to a packed house.

CLARKSVILLE.—Elder's Opera House (James T. Wood, manager): The Norcross Opera co. billed for the 8 failed to appear.——Item: T. R. Perry, manager of P. P. Baker, spent New Year's day in our city.

CHATTANOOGA.—New Opera House (Paul R. Albert, manager) Booties' Baby co. 4 to good business. Robert Downing in The Gladiator 6 gave a fine performance to a packed house. Si Perkins co. 10; J. K. Emmet 13

TEXAS.

AUSTIN.—Little Lord Fauntleroy 1, 2 drew as large as any play this season. Flossie Ethyl and Georgie Cooper alternated as Cedric Errol and gave entire satisfaction. John Dillon in Wanted the Earth, drew a good house despite the rainy, disagreeable weather.——Item: Dr. Locke Brush of this city has taken the management of the Anna Boyle co. and will open 9 at Pine Bluff, Ark.

DALLAS.—Dallas Opera House (Greenwall and Son, managers): Thompson Opera co. 1, 2 and matinee to undeservedly light business. This co. had their own scenery, and the change was a very agreeable one, for the Dallas Opera House scenery needs repairing sadly. Little Lord Fauntleroy 3, 4 and matinee drew big houses at all three performances. Hattie Bernard Chase in Little Coquette 6, 7 to poor business. Ezra Kendall 8, 9 in A Pair of Kids.

FORT WORTH.—Opera House (George H. Dashwood, manager): John Dillon in Wanted the Earth 1, 2 with New Year's matinee to light business. The Thompson Opera co. played a return engagement 3, 4 with matinee to full houses. They appeared in Said Pasha at all three performances and delighted their listeners. The co. is strengthened since their last appearance by the addition of Frank David, a comedian of worth.

GALVESTON.—Tremont Opera House (H. Greenwall and Son, managers): Emma Abbott closed her engagement 1; business throughout was excellent. The Boston Symphony Orchestral Club appeared in concert 3, 4, pleasing large and critical audiences. Nick Roberts' Humpty-Dumpty co. 5, 6 and fared poorly.——Item: The Sheriff of this county levied an attachment on the receipts and all effects of the Nick Roberts co. yesterday, on a claim of the Denver and Rio Grande Railway co. for $372, which amount not being realized out of the receipts, the official book possession of all the properties and paraphernalia of the co., resulting in its disbanding after the matinee.

HOUSTON.—Gray's Opera House (Henry Greenwall and Son, managers): Emma Abbott 2, 3; good business.

HILLSBORO.—Opera House (M. P. Kavanaugh, manager): Cora Van Tassel 6, 7 in The Little Sinner and Hidden Hand to poor business; excellent co.

PARIS.—Babcock Opera House (John H. Walker, manager): Ezra F. Kendal in A Pair of Kids to fair business 3; audience well pleased. Hettie Bernard-Chase in The Little Coquette drew a full house 4.

SHERMAN.—Sherman Opera House (A. Q. Nash and Co., managers): Hattie Bernard-Chase in Little Coquette to a small house 3. Ezra Kendal in A Pair of Kids 7; Casey's Troubles 12.

WACO.—Opera House (J. P. Garland, manager): A Noble Outcast co. played to a much better house than they deserved 1. The McCollin Opera co. gave three performances to splendid business 3, 4.——W. M. Cheesman, of the McCollin Opera co., is an ex-Waconite, having resided here several years.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): The Emma Juch Opera co. did an immense business at two dollars a ticket (just double our usual rates), presenting Faust 1, Der Freischutz 2 and Carmen 3. Miss Juch made a great hit, and will ever be a welcome visitor here. She was called repeatedly before the curtain during the progress of the opera. Second only to Miss Juch was the reception accorded Franz Vetta, basso. His rendition of the music in Faust was equal if not superior to any we have ever heard here. Tagliapetra, always a favorite here, was warmly welcomed. His Valentine is a masterpiece. Lizzie Macnichol possesses a sweet, fresh voice, and good stage presence. Susie Leonhardt sings very well, and will no doubt please our California friends. The programmes for Faust bore the name of Charles Turner, but an announcement was made before the curtain, that owing to the illness of Mr. Turner the part would be assumed by Charles Hedmondt, who sang it very poorly compared with others we have heard. The chorus and scenery were rather unsatisfactory and in no wise adequate to the advanced prices.——Items: Emma Juch and several of her co. visited the big Tabernacle and tried her voice against the big organ. She sang "Angels ever Bright and Fair," her sweet voice filling the building with such melody as has seldom if ever been heard since Patti sang. Miss Juch hopes to appear at a concert in the Tabernacle before she shuffles off this mortal coil, and there are many people here who hope that she will carry out her wishes.

VIRGINIA.

NORFOLK.—Academy of Music (A. B. Duesberry, manager): The Boston Ideals delighted large audiences in Il Trovatore and Lucia di Lammermoor 3, 4, but disappointed a crowded house in Der Freischutz at the matinee 4. It was announced from the stage a few minutes before the performance 4 that Chevalier Scovel would be unable to take his part, as he had been stricken with "la grippe." He was able, however, to leave with his co. for Washington on the same night. Alone in London to poor business 6, 7. Rice's Corsair 10, 11. James O'Neill in Monte Cristo 13, 14.

ALEXANDRIA.—Lannon's Opera House (J. M. Hill, lessee and manager): Agnes Cody 13, week.

RICHMOND.—Academy of Music (Berger, Leath and Myers, managers): Rice's Corsair 6-8; large audiences. Alone in London 9-11; good houses. James O'Neil 13-18. Rhea 20-22. The Stowaway 23.——Theatre (Mrs. W. T. Powell, manager: R. D. McLean and Marie Prescott in a repertoire 9-11; good houses. Robert Downing and Eugenia Blair 23-25.——Item: William T. Powell, manager of the Theatre, has been very ill during the past few days, and is yet confined to his room.—Spartacus, the Gladiator, is now the sole property of R. D. McLean: he is rehearsing it with his co. for early presentation.

DANVILLE.—Academy of Music (Neal and Gerst, managers): Prescott and McLean co. 8, in Twelfth Night, gave satisfaction. Boston Quintette Club 10, to a fair sized but fashionable audience. Myra Goodwin in Sis to a good house 11.

WASHINGTON.

TACOMA.—Germania Theatre (J. P. Howe, manager): Frank Mayo in Nordeck and Davy Crockett 3, 4 played to fair houses. Very cold weather. The poor facilities for heating the theatre keeps down its patronage.——Alpha Opera House (J. M. Junnett, manager): Williams Comedy co., during the second week of their stay, have presented Muldoon's Picnic, Lost in London, Is Marriage a Failure, Peck's Bad Boy, Ten Nights in a Bar Room and The Long Strike to very poor business.——Item: Daniel E. Bandmann will be the next attraction at the Alpha, where he will be for the week beginning 6.

WEST VIRGINIA.

PARKERSBURG.—Academy of Music (E. B. Cade, manager): A Cold Day co. 7 to a small house.

WHEELING.—Opera House (F. Riester, manager): City Directory co. 3, 4 to well pleased audiences.——Grand Opera House, (O. C. Genther, manager): Irwin Brothers Specialty co. 2-4; good business. N. S. Wood 6 8 to excellent business.

CHARLESTON.—Opera House (Boggs and Burlew, managers): House dark week closing 11.——Items: Charles A. Gardner, who was to have played here 28, was unable to fill his engagement on account of the wreck on the Chesapeake and Ohio Railway near White Sulphur Springs, in which two members of his co. were seriously injured, mention of which was made in last week's issue of The Dramatic Mirror. Both Mr. Gardner and the managers of our Opera House have entered suit against the Chesapeake and Ohio Railway for damages. A number of Charleston people who were passengers on the ill-fated train speak in glowing terms of the heroism displayed by Mr. Gardner's co. in extricating the dead and injured from the wreck.

WISCONSIN.

MILWAUKEE.—Grand Opera House (Sherm T. Brown, manager): Stuart Robson began a week's engagement 6 in An Arrant Knave and The Henrietta. This is Mr. Robson's first engagement here since his separation from Mr. Crane and the audiences were large and appreciative. Mr. Robson's appearance in his new character of Captain Chiqui in An Arrant Knave is another addition to his many successes. The co. is an excellent one and the scenery elegant and appropriate.——New Academy (Jacob Litt, manager): Rosina Vokes opened 6 producing two new comedies of the same excellent standard as her other pieces that have been seen here before. The attendance was very light, a fact hard to account for as she always has played to large audiences. Miss Vokes charms everyone by her natural grace and manner and her co. is composed of such excellent people that her audiences are invariably well pleased. Felix Morris is entitled to special praise for his excellent work as the old musician.——Bijou Opera House: A Rag Baby opened 6; business was satisfactory during the week. The co. is deserving of little praise, being weak and incompetent of producing favorable results from the material afforded.——Standard (Miller and Nicolai, managers): Eagle's Nest opened 6 to a good house. Barry Johnson in the leading role gave good satisfaction.——People's (John Slensby, manager): Cook's Burlesque co. pleased good-sized audiences week of 6.——Items: Courtney Thorpe was tendered a pleasant reception at the residence of Mrs. Alex McD. Young during the stay of the co. here.—Manager William R. Hayden of the Stuart Robson co. is one of the most courteous gentlemen in the business department of the profession.

BELOIT.—Goodwin's Opera House (Howard and Wilson, managers): J. Randall Brown gave a mind-reading exhibition to a large house 5. Rusco and Swift's U. T. C. to the usual big business 6. Captain Swift to a light house 7. The best co. we have had this season, every member being an artist.

SHEBOYGAN.—Sheboygan Opera House (). M. Kohler, manager): Keep it Dark 5; fair house. Little Lord Fauntleroy 10.

MADISON.—Turner Hall (J. J. Suhr, lessee): Madison Square Theatre co. in Captain Swift to small business 8. What the audience lacked in numbers was certainly made up in enthusiasm. George Wilson's Minstrels to good business 9. The company gave general satisfaction.

LA CROSSE.—La Crosse Theatre (F. H. Hankerson, manager): Said Pasha Opera co. drew a large and appreciative audience 3. Their choruses and main support were good. Ida Mulle was suffering from a severe cold. Minnie Maddern in Featherbrain 8 to a fair house. Miss Maddern has lost none of her attractive power and is as pleasing as ever. A. M. Palmer's Jim the Penman co. will do a big business 10. Fred Warde 13.

POND DU LAC.—Crescent Opera House (P. B. Haber, manager): The presentation of Little Lord Fauntleroy 9 was witnessed by a fair-sized but well-pleased audience. Ada Flemming as the little Lord acquitted herself admirably.——Items: Letters and telegrams received by Manager Haber during the past twenty-four hours indicate that la grippe is spreading among the profession.—Florence Bindley, Lillian Lewis co. and Clean Sweep co. have canceled their engagements here for 16, 18 and Feb. 5 respectively.—Keep it Dark co. failed to fill their engagement here 4, and Manager Haber has commenced suit against them for damages.

CANADA.

CHATHAM.—Grand Opera House (W. H. Harper, manager): The Tennessean Jubilee Singers gave an excellent programme 6 to only fair business. Wilson's Minstrels 22.

WINNIPEG.—Princess Opera House (Campbell and Seach, lessees): The stock co. gave two performances New Year's Day and drew good houses.

LONDON.—Grand Opera House (Frank Kirchmer, manager): Young Liberal Minstrels (local) gave a very good performance to S. R. O. New Year's night. Rose Coghlan in Peg Woffington 3 did a very good business. Cleveland's Minstrels, with Dougherty and Emerson, drew a good house 4.

MONTREAL.—Academy of Music (Henry Thomas, manager): E. H. Sothern in Lord Chumley and The Highest Bidder to good business 6.——Theatre Royal (Sparow and Jacobs, managers): Go-won-Go Mohawk in The Indian Mail Carrier to fair business.

HAMILTON.—Grand Opera House (Thomas Reiche, manager): Cleveland's Minstrels gave a good entertainment to a very large house 3. The old favorites, Billy Emerson and Hughey Dougherty, made a great hit. Rose Coghlan 4 to a fair-sized audience, presenting Masks and Faces. Her support is only fair. The Wood-St. John co. presented David Garrick and Roger La Honte 7, 8 to rather poor houses. They were deserving of better patronage.

OTTAWA.—Grand Opera House (John Ferguson, manager): Effie Ellsler in The Governess 6 to a fair house. McCarthy's Dear Irish Boy 7, 8; business good. Cleveland's Minstrels 11.

Received too late for classification.

HARLEM.

The Thomas Opera co. filled last week at the Harlem Opera House, and in a selection of familiar operas pleased its patrons. Marie Wainwright 13.

Dan Sully in Conroy the Tailor played the last engagement at the Theatre Comique so far as is known at present. The present management, after a disastrous season has retired from the field.

Good business for the entire week at the Olympic. Ada Henry Burlesque co. 13.

Manager Jacob Litt has open weeks Jan. 27, Feb. 16 and 23 at the Standard Theatre, Chicago, his new house in that city which was successfully opened this week by McKee Rankin. Mr. Litt has the weeks of Feb. 10, 17 and 24 open at his Bijou Opera House, Minneapolis.

The Warder Grand, Kansas City, has the week of Feb. 10 open.

NEW YORK THEATRES.

NIBLO'S.
On and after Monday evening, Jan. 13.
MATINEES WEDNESDAY AND SATURDAY.
IDEAL EXTRAVAGANZA COMPANY
IDEAL EXTRAVAGANZA COMPANY
Presenting the superbly appointed spectacular extravaganza, by Clay M. Greene,
BLUEBEARD, JR.
BLUEBEARD, JR.
BLUEBEARD, JR.
Or, Fatima and the Fairy.
200 PERSONS IN THE PRODUCTION.
"The Children's Heaven," "The Old Woman in the Shoe and Her Children," "The Little Lord Fauntleroy."

UNION SQUARE THEATRE.
Under the Management of I. M. Hill.
Permanent Attraction.
NEIL BURGESS.
NEIL BURGESS.
THE COUNTY FAIR.
THE COUNTY FAIR.
Second Season in New York.
Evenings, 8:15. Matinees—Saturdays, 2

LYCEUM THEATRE 4th Avenue and 23d Street.
Daniel Frohman, - - - - - Manager
THE CHARITY BALL.
A new play by David Belasco and Henry C. De Mille.
Evenings at 8:15. Saturday matinee at 2.

STAR THEATRE.
MR. WM. H. CRANE
will present the new American Comedy, in four Acts, illustrating social, diplomatic and political life in Washington, entitled
THE SENATOR.
By David D. Lloyd and Sydney Rosenfeld.
"An Unequivocal Success."
Interpreted by a competent comedy company, under the direction of Mr. Joseph Brooks.
The Comedy will be presented with adequate scenery and appointments designed and painted for Mr. Crane by Ernest Albert, Esq.

MADISON SQUARE THEATRE.
A. M. Palmer, - - - Manager
AUNT JACK.
Preceded by an original comedietta,
A MAN OF THE WORLD.
Evenings at 8 Saturday matinee at 2.

CASINO. Broadway and 39th Street
Rudolph Aronson, - - - - - Manager
Evenings at 8. Matinee Saturday at 2.
Admission 50 cents. Seats reserved two weeks in advance.
Another complete success,
THE BRIGANDS
THE BRIGANDS
Great Cast. Chorus of 70. Orchestra of 20

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. French.
Reserved Seats, Orchestra Circle and Balcony, 50c.
CARLETON OPERA COMPANY
in THE BRIGANDS.
MATINEES—WEDNESDAY AND SATURDAY.
Next week—MARGARET MATHER.

H. R. JACOBS' THIRD AVENUE THEATRE.
Corner 31st Street.
The Popular Theatre of New York. Seating capacity, 2,400.
Matinees—Monday, Thursday and Saturday.
Prices, 25c., 35c., 50c., 75c. and $1.
THIS WEEK } SHADOWS OF A GREAT CITY.
Jan. 20—WOMAN AGAINST WOMAN.

KOSTER & BIAL'S CONCERT HALL.
23d Street, near 6th Avenue
THE ORIGINAL McGINTY.
SHERIDAN AND FLYNN.
Monday next—PRINCE MARIGOLD'S RECEPTION.
MATINEES—MONDAY, WEDNESDAY, SATURDAY.

NEW PARK THEATRE.
Broadway and 35th Street.
Hyde and Behman, - - - - - Proprietors.
Opera season under the direction of Mr. A. M. PALMER.
Evenings at 8:15 Saturday matinee at 2.
Mr. D'OYLY CARTE'S OPERA COMPANY
in Gilbert and Sullivan's new opera,
THE GONDOLIERS.
Seats may be secured two weeks in advance.

TONY PASTOR'S NEW THEATRE. 14th Street.
Matinees—Tuesday, Wednesday, and Friday.
2 FULL COMPLETE SHOWS 2
TONY PASTOR'S OWN COMPANY,
COMBINED WITH BILLY BIRCH'S NEW MINSTRELS,
Billy Birch, Add Ryman, Frank Maran, the Only Leon and 25 great artists.
Burlesque: FUN AT SCHOOL.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

Abell, Florida
Alliger, Jas A.
Adell, Helen
Archer, Mrs H.
Aublin, Wilfred
Brodin, Dubie
Bennett, C. D.
Bennett, Wm
Barton, W B
Benton, Irene
Bidell, Vera
Bird, Edith B.
Bernard, Geo A.
Bennett, Mrs. S.
Bingham, Marie
Bratting, Al
Booth, Marion
Black, William
Burleigh, John Leroy
Bishop, Mrs. W. J.
Beers, Newton
Brice, J. F.
Crane, E. J.
Campbell, Isabel
Carroll, J. W.
Chapin, Verner
Coleman, J. J.
Chapman, F. M.
Chapman and Selden
Canfield, C. H.
Cooney, W. J.
Clarke, Miss Adele
Cameron, Josephine
Custer, Frank G.
Callahan, C. E.
Cherie, Adelaide
Clifton, Geo
Dixon, Fred
Dunlap, J. H.
De'ara, Hattie
Dearbrishboy (Mgr.)
Donnelly, M. G.
Doyle, J. B.
Davis, F. E.
Edgar, George
Elliott, W. T.
Ellison, May
Eades, C. V.
Evans, Chas.
Eades, Eddie
Fawcett, Gussie
Formes, Karl
Fowler, John
Friend, H.
Florence, Katie
Fitzgerald, Wm
Fowler and Warrington
Forman & Morton
Forrest, Miss N.
Gran, John
Geldler, George
Gray, Alice
Grath, J. W.
Gilmore's Band (Mgr)
Grey, Jennie
Goodwin, Myra
Gardi. or, C. H.
Gallager, John
Graham, Bob
Gibbs, Bob P.
Hooper, Nettie
Howard, Frank
Higgins, E. A.
Hayden, W. R.
Harris, Wm
Henderson, Al.
Hall, Thos. S.
Hedley, King
Hadlock, J. D.
Hilford, Marie
Hooper, H. R.
Hanley, Lawrence
Horton, Minnie
Holmes, Chas. N.
Harned, Virginia
Hamilton, E. L.
Heege, Geo J.
Harold, W. A.
Jones, John
Johnston, Wm J.
Jeffries, Wm.
Jefferson, Jesse
Jackson, John T.
Johnson, A. J.
James, Louis
Kennicott, Emily
Kemble, Frankie
Kellerd, J. E.
Leavock, Geo.
Lykens, W. L.
La Verne, Lucille
Lewis, Miss J.
Lamierre, Elsie
Lane, Edith
Leece, Mollie
Lyndon, Frank
Morretta, Aileen
Mitchell, Louise
Moriarty, Marcus
McNab, R. D
Montague, Mrs F.
Monroe, E. B.
Maynard, Frank
Manley, W.
Moore, Miss Mary
Muscovite, Violet
Means, Pearl A.
Moss, Walter S.
McCormack, London
Mitchell, Maggie
Mayo, F. H.
Moeller, F.
Marriott, Chas
McDonald, F.
Moretti, Eleanor
McSweeny, J. P.
Norman, H. J.
Natalie, Carlotta
Norton, J.
Noxon, Libby
Newton, J. Ira
Parker, Harry Lloyd
Perkins, Walter
Powers, Tyrone
Powers, Wm.
Palmer, Nannie
Pratt, C.
Proctor, Agnes
Rutledge, Lucille
Redmond, Wm
Revel, Arthur N.
Reed, Dr. H M
Richardson, F.
Rosa Patti
Robertson, Dan
Russell, Adelaide
Rue, Ed
Raffael, John J.
Smart, Harry C.
Shedding, Al
Stevenson, C. A.
Saxton, Marguerite
Standish, Helen
Stahl, Richard
Sully, Dan
Stern, Ben
Seymour, Effie
Staley, Geo. C.
Stockheim, Ada
Shine, Giles
Sheridan, Marie L.
Sellers, Harry
Sydney, Myra
Smack, E. H.
Story, Annie W.
Travers, Ed.
Thompson, M.
Tuthill, H. A.
Teal, Ben
Turner, Beverly W.
Theodore, Chas.
Turned Up Co.
Varrey, Collin
Vanderfelt, E. H.
Vroom, Ed.
Williamson, W. M.
Wills, F M
Wallis, Jas
Walter, A
Walker, Smiley
Williams, Lester
Warner, Morris
Webber, T.
West, Wm. H.
Waldmere, Master
Wards, Frederick
White, Thos F.
Welsh, E. B
Williams, Frank

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Louisville, Ky., Jan. 13—week.

AIDEN BENEDICT: Beaumont, Tex., Jan. 15, Houston 16, Galveston 17-18, Columbus 20, San Antonio 21-22, Austin 23, Brenham 24, Belton 25, Dallas 27, 28, Fort Worth 29, 30.

ARTHUR REHAN'S CO.: Memphis, Tenn., Jan. 13-15, Little Rock, Ark., 16, Pine Bluff 17, Hot Springs 18, Dallas, Tex., 20-22, Ft. Worth 23, Austin 24, 25, San Antonio 26, 27, Columbus 28, Galveston 29, 30, Houston 31-Feb. 1.

ADA GRAY CO.: Natchez, Miss., Jan. 15, 16, Baton Rouge, La., 17, 18, New Orleans 20—week.

AFTER DARK CO.: Bridgeport, Ct., Jan. 15.

AUGUSTIN DALY'S CO.: New York City Oct. 2—indefinite.

A BUNCH OF KEYS (Western) CO.: Troy, N. Y., Jan. 13—week; Montreal, Can., 20—week; Ottawa 27, Ogdensburg, N. Y., 28, Watertown 29, Oswego 30, Auburn 31, Seneca Falls, Feb. 1.

ARIZONA JOE: Brooklyn, E. D., jan 13—week.

A LEGAL WRECK: Philadelphia, Pa., Jan. 13—week.

ANNIE PIXLEY: Memphis, Tenn., Jan. 15, Montgomery, Ala., 16, Pensacola, Fla., 17, 18, New Orleans 20—week.

ARABIAN NIGHTS: Waltham, Mass., Jan. 15, Danbury 16.

AGNES HERNDON CO.: Des Moines, Ia., Jan. 15.

ADAMS DRAMATIC CO.: Salem, Mass., Jan. 13—week; Lewiston, Me., 20—week.

A. M. PALMER'S CO.: Chicago, Jan. 13—week; Columbus, O., 20-25, St Louis 27—week.

A NIGHT OFF CO.: Jefferson Ark., Jan. 15, Wetherford 16, 17, El Paso 19, 20.

BOOTLES' BABY CO.: New Orleans, La., Jan. 13—week; Houston Tex., 20, Galveston 21, 22, San Antonio 23-25.

BOSTON THEATRE CO.: Edgerton, Wis., Jan. 15, Beloit 16-18.

BASE HIT CO.: Bloomington, Ill., Jan. 16, Mattoon 20, Champaign 25, Galesburg 28, Muscatine 30.

BUCHANAN COMEDY CO.: Chillicothe, O., Jan. 13—week; Cameron, 20—week.

BRASS MONKEY CO.: Cleveland, O., Jan. 13—week.

BOOTH-MODJESKA CO.: Springfield, Mass., Jan. 15, New Haven, Ct., 16, Hartford 17, 18.

BURGLAR CO.: Detroit, Mich., Jan. 13-15, London, Ont., 16, Hamilton 17-18.

BEACON LIGHTS CO.: N. Y. City Jan. 13—week.

BARRY-FAY CO.: Danbury, Ct., Jan. 15, Bristol 16, Fall River, Mass., 17, 18, Boston 20—week.

CHEEK CO.: Streator, Ill., Jan. 16, Ottawa 17, 18, Chicago 20—week.

CITY DIRECTORY CO.: Philadelphia Jan 6.—two weeks; Boston 27—two weeks.

CAPTAIN SWIFT CO.: St. Paul, Minn., Jan. 13—week; Minneapolis 20—week.

CHARLES A. GARDNER CO.: Chicago Jan. 6—two weeks.

CLAIRE SCOTT CO.: Taunton, Mass., Jan. 13—week; New Bedford 20—week.

CLARA MORRIS CO.: Boston, Mass., Jan. 13—week.

CORA TANNER CO.: Washington, D. C., Jan. 13—week.

CHARLES T. ELLIS CO.: N. Y. City Jan. 13—week.

COLD DAY (Western) CO: Leetonia, O., Jan. 15, Salem 16, New Lisbon 17, Sharpsville, Pa., 18, Sharon 20, Akron, O., 21, Kenton 22, Canton 23, Massilon 24, Warren, Pa., 25, Oil City 27, Corey 28, North East 29, Dunkirk 30, Jamestown, N. Y., 31.

CORSAIR CO.: Washington, D. C., Jan. 13—week.

CASEY'S TROUBLES CO.: Terrill, Tex., Jan. 15, Weatherford 16, Fort Worth 18, Mineola 20.

C. E. VERNER CO.: Chicago Jan. 20—week; Louisville 26—week.

DANIEL KELLY'S CO.: Upper Sandusky, O., Jan. 16, Kenton 17, Tiffin 18.

DANIEL BOONE CO.: Jackson, Tenn., Jan. 15, Corinth, Miss., 16, Holly Springs 17, Water Valley 18, Grenada 20, Canton 21, Jackson 22, Vicksburg 23, Natchez 24, Baton Rouge, La., 25, New Orleans 27—week.

DENMAN THOMPSON: N. Y. City—indefinite.

DAN MASON'S CO.: Milwaukee, Wis. Jan. 13—week.

DAN'L SULLY: Providence, R. I., Jan. 13—week; Albany, N. Y., 20—week; Boston 27—week.

ESSIE TITTELL CO.: Albany, N. Y., Jan. 16, 17, Eugene City 18, 19, Roseburg 20, Jacksonville 21.

EMMA FRANK'S DOT CO.: Appleton, Wis., Jan. 15, Fon du Lac 16, Janesville 17, South Bend, Ind., 18.

EXILES CO.: Jersey City, N. J., Jan. 13—week.

ESTELLE CLAYTON CO.: Akron, O., Jan. 16, Kent 17, Canton 18, Alliance 20.

EDWIN ARDEN CO.: Montreal, Can., Jan. 13—week; Toronto 20—week; Buffalo 27—week.

ERNEST POSSART: Chicago Jan. 6—two weeks.

EZRA KENDALL CO.: Austin, Tex., Jan. 15, 16, San Antonio 17, 18.

EDWARD HARRIGAN: Philadelphia Jan. 13—week.

EFFIE ELLSLER CO.: Jamestown, N. Y., Jan. 15, Bradford, Pa., 16, Elmira, N. Y., 17, Binghamton 18.

EUAICE GOODRICH CO.: La Salle, Ill., Jan. 13—week; La Porte, Ind., 20—week; Terre Haute 27—week.

E. H. SOTHERN: Buffalo, N. Y., Jan. 16—week.

EVANGELINE CO.: Tyler, Tex., Jan. 15, Dallas 16-18.

E. P. SULLIVAN CO.: Adams, Mass., Jan. 16 18, Pittsfield 27—week.

FERNCLIFF CO.: Philadelphia, Jan. 20—week; Baltimore, Md., 27—week.

FILSON-ERROL CO.: Philadelphia, Jan. 15—week.

FRANK MAYO: Walla Walla, Wash., Jan. 18, Spokane Falls 20-22, Missoula Mont., 23, Anaconda 24, 25, Butte City 27—week.

FANTASMA (A) CO.: Pittsburg, Pa., Jan. 13—week.

FAKIR CO.: Philadelphia Jan. 13—week.

FAT MEN'S CLUB CO.: Chelsea, Mass., Jan. 16, Lynn 17, 18, Haverhill 20, Newburyport 21, Waltham 22, Taunton 23, Fall River 24, Newport, R. I., 25; Brooklyn, N. Y. 27—Week.

FRED WARDE CO.: Oshkosh, Wis., Jan. 15, Madison 16, La Crosse 17, Oconto Falls 18.

FUGITIVE CO.: Albany, N. Y., Jan. 13-15, Binghamton 16, Williamsport, Pa., 17, Altoona 18; Pittsburg 20—week; N. Y. City 27—week.

FLORENCE HAMILTON CO.: Moline, Ill., Jan. 13—week.

FANNY DAVENPORT CO: Brooklyn, E. D., Jan. 13—week.

FREDERICK LORANGER: Columbia City, Ind., Jan. 16-18.

FRANK DANIELS CO.: Cincinnati, O., Jan. 13—week.

FRANCESCA REDDING CO.: Oswego, N. Y., Jan. 13—week.

FRANK I. FRAYNE CO.: Wheeling, W. Va., Jan. 20—week; Baltimore 27—week.

FAIRIES' WELL CO.: Louisville, Ky., Jan. 16-18.

GOLDEN GULCH CO.: Steubenville, O., Jan. 15, St. Louis, Mo., 26—week.

GALLEY SLAVE CO.: Boston, Mass., Jan. 13—week.

GEORGIE HAMLIN CO.: Bloomington, Ill., Jan. 13—week; Pekin 20—week.

GO-WON-GO MOHAWK CO.: Toronto, Can., Jan. 13—week; Buffalo, N. Y., 20—week.

GRISMER-DAVIES CO.: Aspen, Col., Jan. 15, 16, Leadville 17, 18, Greeley 20, Cheyenne, Wyo., 21, Rollins 23, Park City, Utah, 24, 25.

GREAT METROPOLIS CO.: Chicago, Jan. 6—two weeks.

HATTIE BERNARD-CHASE: Jackson, Miss., Jan. 15, Vazoo City 16, Kosciusko 17.

HOLE IN THE GROUND CO.: St. Louis, Mo., Jan. 13—week.

HELD BY THE ENEMY (No. 1) CO.: Cincinnati, O., Jan. 13—week.

HANS THE BOATMAN CO.: Vancouver, B. C., Jan. 16, Salem, Ore., 17, 18, Marysville, Cal. 20, Stockton 21, Fresno 22, Santa Barbara 24, 25, Los Angeles 27-Feb. 1.

HENRY CHANFRAU CO.: Thompsonville, Ct., Jan. 15, Spencer, Mass., 16, Natick 17, Lowell 18, Nashua, N. H., 20, Taunton, Mass., 21.

HUNT COMEDY CO.: Des Moines, Ia., Jan. 13—week.

HE, SHE, HIM, HER CO.: Bristol, N. C., Jan. 15, Roanoke, Va., 16, Lynchburg 17, Danville 18, Fredericksburg 20, Alexandria 21, Trenton, N. J., 23, New Brunswick 24, Elizabeth 25.

HARDIE-VON LEER CO.: Rochester, N. Y., Jan. 13—week; Troy 20—week; Montreal, Can., 27—week.

IN THE RANKS CO.: Chicago Jan. 13—week.

IDA VAN CORTLAND CO.: Lansing, Mich., Jan. 13—week; Jackson 20—week.

JENNIE CALEF CO.: Decatur, Ill., Jan. 15, 16, Hillsboro 17, Waco 18.

J. A. STEWERS: Buffalo, N. Y., Jan. 13—week.

JANAUSCHEK: Brooklyn, N. Y., Jan. 13—week.

JULIA MARLOWE: N. Y. City Jan. 13—six weeks.

J. K. EMMET CO.: Montgomery, Ala., Jan. 15, Pensacola, Fla., 16, New Orleans 20—week; Selma, Ala., 27, Columbus, Ga., 28, Atlanta 29, 30, Macon 31, Thomasville, Feb. 1.

J. B. POLE CO.: Cincinnati, O., Jan. 19-22, Janesville 23, Wheeling, W. Va., 24, Altoona 25, Philadelphia 27—week.

JOHN DILLON CO.: New Orleans, Jan. 12—week.

J. J. DOWLING CO.: Philadelphia, Jan. 13—week; Brooklyn 20—week; Boston 27—week.

JOSEPH MURPHY: Keokuk, Ia., Jan. 15, Burlington 16, Streator, Ill., 18, Ottawa 20, Joliet 21, Elgin 22, Rockford 23, Morris 24.

JOSEPH MURPHY CO.: Keokuk, Ia., Jan. 15, Burlington 16, Galesburg 17, Streator, Ill., 18.

JOSIE MILLS CO.: Minneapolis, Minn., Jan. 13—week.

JEFFERSON-FLORENCE CO.: St. Louis, Mo., Jan. 13—week.

JOHNSON'S CO.: Apollo, Pa., Jan. 16, 18.

KINDERGARDEN CO.: Indianapolis, Ind., Jan. 13—week.

KITTIE RHOADES CO.: Sunbury, Pa., Jan. 13, Danville 20—week; Williamsport 27—week.

KATE CASTLETON: St. Louis, Jan. 12—week.

KAJANKA: Baltimore, Md., Jan. 13—week.

KENDALS: Chicago Jan. 6—two weeks.

KIRALFY'S CO.: Fort Worth, Tex., Jan. 15, 16, Austin 17, 18, San Antonio 19, 20, Houston 21, 22, Galveston 23-25, New Orleans 26—week.

LONDON GAIETY CO.: New York City Dec. 10—indefinite.

LATER ON CO.: Brooklyn, E. D., Jan. 13—week; Providence, R. I., 20—week; Brockton, Mass., 27, Newport R. I., 28, Taunton 29, Worcester 30, New Bedford 31, Fall River, Feb. 1.

LITTLE NUGGET CO.: Toledo, O., Jan. 13—week.

LITTLE LORD FAUNTLEROY CO.: Hot Springs Ark. Jan. 15, Jefferson, Tex., 16, Tyler, 17, Shreveport La., 18, Marshall, Tex., 20, Vicksburg, Miss., 21, Natchez 22, Jackson 23, Meridian, Miss., 24, Selma, Ala., 25, Mobile 27, 28, Pensacola Fla., 29, Montgomery Ala., 30, Birmingham 31—Feb. 1.

LIGHTS AND SHADOWS CO.: Syracuse N. Y. Jan. 13—week.

LITTLE LORD FAUNTLEROY CO.: Cleveland O., Jan. 13—week.

LIZZIE EVANS CO.: Toledo O. Jan. 20-25; Chicago 27—week; Kansas City Feb. 3-week.

LILLIAN LEWIS CO.: Chicago Jan. 13—week.

LEGAL WRECK CO.: Philadelphia Jan. 13—week.

LEWIS MORRISON: Chelsea Mass. Jan 15, Marlboro 16, Worcester 17, 18, Holyoke 20, Springfield 21, Westfield 22, Binghamton, N. Y., 23, Elmira 24, Jamestown 25, Meadville Pa. 27, Akron O. 28, Mansfield 29, Richmond Ind. 31, Columbus Feb. 1.

LOST IN NEW YORK CO.: St. Louis Mo., Jan. 13 week; Springfield 20, Fort Smith, Ark., 22, Little Rock 24, Harris, Tex. 30.

MINNIE MADDERN: Marshalltown, Ia. Jan. 15, Cedar Rapids 16, Iowa City 17, Dubuque 18.

MIDNIGHT BELL CO.: N. Y. City, Jan. 13—four weeks.

MACLEAN-PRESCOTT CO.: Roanoke, Va., Jan. 15, 16, Charlottesville 17, 18, Washington, D. C., 20—week, Hagerstown, Md., 27 Chambersburg, Pa. 28 Harrisburg, 29, York, 30, Reading 31—Feb. 1.

MONTE CRISTO (FRANK LINDON'S) CO.: Baltimore, Md., Jan. 13—week.

MURRAY-MURPHY CO.: Kansas City, Jan. 20—week.

MARIE HUBERT FROHMAN: Rochester, N. Y., Jan. 14, 15, Toronto Can., 16-18, Montreal 20—week.

MR. BARNES OF NEW YORK CO.: Louisville, Ky., Jan. 15, Lexington 16.

MATTIE VICKERS: New Orleans, Jan. 12—week.

MUGGS' LANDING: Cleveland, O., Jan. 13—week.

MARGARET MATHER CO.: Syracuse, N. Y., Jan. 15, Rochester 16, 18, New York City, 20—week; Harlem 27—week.

MORTIMER COMEDY CO.: Wilmington, N. C., Jan. 15, Columbia, S. C. 16, Newberry 17, Charlotte, N. C. 20, 21, Richmond, Va. 22, 23, Danville, 24, 26, Vicksburg, Miss., 27.

MCKEE RANKIN CO.: Chicago, Jan. 13—week.

MYRA GOODWIN CO.: Raleigh, N. C., Jan. 15, Charlotte 16, Charleston, S. C., 18, Sumpter 20, Columbia 21, Augusta, Ga., 23, Savannah 24, 25, Americus 27, Columbus 28, Birmingham, Ala., 29, Tuscaloosa, 30, Selma, 31.

MAGGIE MITCHELL CO.: Urbana, O., Jan. 16, Richmond, Ind., 17, Terre Haute 18, Kansas City, Mo., 20—week; Chicago 27—week.

MCCARTHY'S MISHAPS CO.: Ft. Scott, Kas., Jan. 15, Pittsburg 16, Springfield 17-18, Ft. Smith, Ark., 19-20.

MARIE HILFORDE: Columbia, Pa., Jan. 15, Reading 16, 17, Pottstown 18, York 20, Hanover 21, Sunbury 22, Harrisburg 23, Huntington 24, Tyrone 25, Latrobe 27, McKeesport 28, New Castle 29, Altoona 30, Irwin 31.

MILTON NOBLES: Cumberland, Ind., Jan. 15, Lancaster, Pa., 16, Wilmington, Del., 17-18, Albany, N. Y., 20-22, Hartford, Ct., 23-25.

MONROE-RICE CO.: Omaha, Neb., Jan. 13-15, Des Moines Ia. 16, Cedar Rapids 17, Davenport 18, Chicago Ill. 20—week.

MY PARTNER CO.: Paterson, N. J., Jan. 16-18.

MY JACK CO.: Boston Jan. 6—two weeks.

MARIE WAINWRIGHT: N. Y. City, Dec. 16—four weeks.

NELLIE MCHENRY CO.: Findlay, O., Jan. 15, Fremont 16, Toledo 17-18.

NAT GOODWIN CO.: Boston Jan. 6—two weeks.

NEW YORK THEATRE CO.: Hagerstown, Md., Jan. 13—week.

N. S. WOOD CO.: Chicago, Ill., Jan. 13—week; Dayton, O., 20—week: Grand Rapids 27.

NOSS FAMILY: Monticello, Ia., Jan. 16, Manchester 17, Waterloo 18, Cedar Falls 20, Waverly 21, Vinton 22, Marion 24, Belle Plain 24, Marengo 25, Newton 27, Boone 28, Omaha, Neb., 29, Plattsmouth 30, Council Bluffs 31, Feb. 1.

OLD HOMESTEAD CO.: Oil City Pa. Jan. 15, Franklin 16, Meadville 17, Olean, N. Y., 18, Bradford, Pa., 20, Elmira, N. Y., 21, Corning 22, Williamsport 23, Pottsville 24, Reading 25, Baltimore, Md., 27—week.

OLD JED PROUTY CO.: Hartford, Ct., Jan. 15, New Haven 16, 18, Brockton, Mass., 20, Manchester, N. H., 21, Concord 22, Exeter 23, Salem, Mass., 24, Haverhill 25, Brooklyn, N. Y., 27—week.

OUR FLAT CO.: Pittsburg, Pa., Jan. 13—week.

ONE OF THE FINEST CO.: Newark, N. J., Jan. 13—week.

OLIVER BYRON CO.: Providence, R. I., Jan. 13—week; Reading 20-22, Paterson, N. J., 23-25, Brooklyn, N. Y., 27—week.

ONLY A FARMER'S DAUGHTER CO.: Louisville, Ky., Jan. 16-18, Cincinnati 20—week.

OUR GERMAN WARD: Frankfort, Ky., Jan. 15.

PAYMASTER CO.: Kansas City, Mo., Jan. 13—week; St. Louis 20—week.

PATTI ROSA: Baltimore, Md., Jan. 13—week.

PASSION'S SLAVE CO.: Baltimore, Md., Jan. 13—week.

PECK'S BAD BOY CO.: Kansas City, Mo., Jan. 13—week.

P. P. BAKER CO.: Philadelphia, Jan. 13—two weeks.

POSSIBLE CASE CO.: Santa Cruz, Jan. 15, San Jose 16, Oakland 17, 18, San Francisco 12—two weeks.

PAT ROONEY CO.: Buffalo, N. Y., Jan. 13—week.

PAUL KAUVAR CO.: Buffalo, N. Y., Jan. 13-18, Toronto, Can., 20-22, Rochester, N. Y., 24, 25.

ROGER LA HONTE CO.: Baltimore, Md., Jan. 13—week.

ROSINA VOKES CO.: Detroit Wis., Jan. 13—week, London, Ont., 20, Hamilton 21, 22, Toronto 23-25.

ROLAND REED CO.: San Antonio, Tex., Jan. 14, 15.

ROMANY RYE CO.: Philadelphia, Jan. 13—week.

ROYCE-LANSING CO.: Gainesville, Fla., Jan. 15, Osceola 16, Leesburg 17, Orlando 18.

ROBERT MANTELL CO.: New York City Jan. 14—four weeks.

ROYAL PASS CO.: Easton, Pa., Jan 16, Bethlehem 17, Scranton 18, Pittsburg 20—week; Cincinnati 27—week.

RAG BABY CO.: Chicago Jan. 13—two weeks.

ROSE COGHLAN CO.: Boston, Mass., Jan. 13—week, Trenton, N. J., 20, Wilkesbarre, Pa., 21, Scranton 22, Elmira 23, Bradford 24, Erie 25, Cincinnati 27—week.

RENTFROW'S PATHFINDERS: McKeesport, Pa., Jan. 13—week.

REUBEN GLUE CO.: Sharon, Pa., Jan. 15, Newcastle 16, Titusville 17, Jamestown, N. Y., 18.

RHEA: Allentown, Pa., Jan. 15, Orange, N. J., 16, Elizabeth 17, Morristown 18, Richmond, Va., 20-22, Hampton 23, Norfolk 24.

REDMUND-BARRY CO.: Fremont, Neb., Jan. 15, Omaha, 16-18.

RICHARD MANSFIELD: New York City Dec. 16—indefinite.

SHE CO.: St. Joseph, Mo., Jan. 15, Atchison, Kas., 16, Laurence 17, Leavenworth 18, Omaha, Neb., 21, 22, Fremont 23, Lincoln 24, 25.

SHENANDOAH CO.: New York City Oct. 31—indefinite.

SHENANDOAH CO.: Indianapolis, Ind., Jan. 13—week.

SAINTS AND SINNERS CO.: Newark, N. J., Jan. 13—week.

SAWTELLE COMEDY CO.: Burlington, Vt., Jan. 13—week; Rome, N. Y., 20—week.

SILVER KING CO.: Nashville, Tenn., Jan. 15.

SHADOWS OF A GREAT CITY CO.: New York City, Jan. 13—week.

SOCIAL SESSION CO.: Los Angeles, Cal., Jan. 13—week.

STANDARD THEATRE CO.: Massillon, O., Jan. 13—week.

SEYMOUR-STRATTON CO.: Doylestown, Pa., Jan. 13—week.

SOAP BUBBLE CO.: Sedalia, Mo., Jan. 15, Jefferson City 16, Mexico 17, Sedalia 20.

SHANTY QUEEN CO.: Louisville, Ky., Jan. 13—week.

STUART ROBSON CO.: Chicago, Jan. 12—two weeks; Buffalo, N. Y. 27—week; Philadelphia, Feb. 3—week.

STEWART THEATRE CO.: Alliance O., Jan. 13—week; Mt. Vernon 20—week; Delaware 27—week.

ST. FELIX SISTERS: Pittsburg, Pa., Jan. 13—week.

SALLIE HINTON CO.: Irwin, Pa., Jan. 13—week.

SOL SMITH RUSSELL CO.: Chattanooga, Tenn., Jan. 15, Nashville 16-18, Atlanta 20, 21, Birmingham 22, Memphis 23-25.

STOWAWAY CO: Atlanta, Ga., Jan. 15, 16, Chattanooga, Tenn., 17, Knoxville 18, Roanoke, Va., 20, Lynchburg 21, Norfolk 22, Richmond 23, Wilmington, Del., 24, 25, Paterson, N. J. 27, 28, Newburg, N. Y., 29, Danbury, Ct. 30, Waterbury 31.

SI PERKINS CO.: Winchester, Ky., Jan. 15, Mt. Sterling 16; Paris 17, Maysville 18, Lexington 20.

SPIDER AND FLY CO.: San Francisco Dec. 23—four weeks.

SWEET LAVENDER CO.: Atlanta, Ga., Jan. 15, Rome 16, Anniston, Ala., 17, 18, New Orleans 20—week.

SALVINI: Chicago Jan. 6—two weeks; St. Paul, Minn., 20, 22, Minneapolis 23, 25, Omaha, Neb. 27-29, Kansas City 30-Feb. 1.

THOMAS W. KEENE CO.: Wilkesbarre, Pa., Jan. 15, Scranton 16, Binghamton, N. Y., 17, Ithaca 18.

TWO OLD CRONIES: Indianapolis Jan. 16-18, St. Louis 19—week; Chicago 27—two weeks.

TWO JOHNS CO.: Ottawa, Ill., Jan. 15, Joliet 16, Kankakee 17, Lincoln 18.

THOS. E. SHEA CO.: Wheeling, W. Va., Jan. 13-15, E. Liverpool, O., 16-18, Franklin, Pa., 20-25.

THROWN UPON THE WORLD CO.: Scottsdale, Pa., Jan. 16, Greensburg 18, Indiana 20, Butler 21, Du Boise 22, Braddock 27, Washington 28, Martin's Ferry, O., 29, East Liverpool 30, Rochester, Pa., 31, Beaver Falls Feb. 1.

TRUE IRISH HEARTS CO.: Hoboken, N. J., Jan. 13 week.

TOWN LOTS CO.: Lafayette, La., Jan. 15, New Siberia 17, New Orleans 19 -two weeks.

THE WIFE CO.: Toledo, O., Jan. 15, Erie, Pa., 16, Rome, N. Y., 17, Troy 18.

TWO SISTERS CO.: Brooklyn, N. J., Jan. 13—week; Brooklyn, E. D., 20—week; N. Y. City 27—week.

TWELVE TEMPTATIONS: Boston Jan. 20—week.

TIME WILL TELL CO.: St. Louis, Mo., Jan. 13—week.

TIN SOLDIER CO.: Washington, D. C., Jan. 13—week.

ULLIE AKERSTROM CO.: Fairfield, Ia., Jan. 15, Ottumwa 16, Mount Pleasant 17, Burlington 18, Fort Madison 20, Keokuk 21, Peoria, Ill., 22, 23, Lincoln 24, Bloomington 25, La Salle 27, Ottawa 28, Streator 29, Joliet 30.

UPSIDE DOWN CO.: Philadelphia Jan. 13—week.

UNCLE TOM'S CABIN (Stetson's) CO.: Sydney, O., Jan 15, Piqua 16.

UNCLE TOM'S CABIN (Peck and Pursman's) CO.: Erie, Pa., Jan. 15.

UNCLE TOM'S CABIN (Griswold's) CO.: Watsonville, Cal., Jan. 15, Monterey 16, Holliston 17, Gilroy 18.

VERNONA JARBEAU CO.: San Francisco, Cal., Jan. 13—week.

VICTORIA VOKES CO.: Providence, R. I., Jan. 16-18.

W. J. SCANLAN: Shamokin, Pa., Jan. 15, Shenandoah 16, Pittston 17, Wilkesbarre 18, Scranton 20, Carbondale 21, Binghamton, N. Y., 22, Utica 23, Glens Falls 24, Saratoga 25, N. Y. City 27—two weeks.

WAGES OF SIN CO.: Brooklyn, N. Y., Jan. 13—week.

W. H. CRANE: N. Y. City Jan. 13—eight weeks.

WAITE COMEDY CO.: Tyrone, Pa., Jan. 13—week.

WEBBER'S COMEDY CO.: Fredericton, N. B., Jan. 6—two weeks; Houlton, Me., 20—week.

WHITE SLAVE CO.: Paterson, N. J., Jan. 15.

WORLD (Little's) CO.: Batavia, N. Y., Jan. 16, Lockport 17, Tonawanda 18, Buffalo 20—week; Cleveland, O., 27—week.

WILSON BARRETT CO.: Philadelphia Jan. 6—two—weeks.

WAIFS OF NEW YORK CO.: Indianapolis, Ind., Jan. 13—week; St. Louis, Mo., 20—week.

ZIG-ZAG CO.: Lincoln, Neb., Jan. 15, Omaha 16, 18 Minneapolis 20—week; St. Paul 27—week.

ZEFFIE TILBURY CO.: Meriden, Conn., Jan. 13—week; Middletown 20, 21, Springfield 22, New Haven 23—25.

OPERA AND CONCERT COMPANIES.

BOSTON IDEALS: New Haven, Ct., Jan. 15, Hartford 16.

BOSTONIANS: Louisville, Ky., Jan. 13—week.

BOSTON STARS: Shelby, Ill., Jan., 15, Tiffin, O., 16, Findlay 17, Ada 18, Bucyrus 20, Granville 21, Cambridge 22, Barnesville 23, Clarksburg, W. Va., 24, 25, Chambersburg, Pa., 27, Harrisburg 28, West Chester 29, Vineland, N. J., 30, Atlantic City 31, Hammonton Feb. 1.

CHARLES F. HIGGINS CONCERT CO.: Moline, Ill., Jan. 16, Geneseo 17, Marseilles 18, Morris 20, Pontiac 21, Normal 22, Gibson City 23, Paxton 24, Hoopeston 25, Paris 27, Terre Haute, Ind., 28, Spencer 29, Martinsville 30.

CARLETON OPERA CO.: N. Y. City Jan. 13—week.

CASINO (Lamont) OPERA CO.: Minneapolis, Minn., Jan. 13—week; Cedar Rapids, Ia. 20, 21, Des Moines 22, 23, Council Bluffs 24, 25, Omaha, Neb., 27-30.

CONRAD OPERA CO: Trenton, N. J., Jan. 13—week.

CORINNE OPERA CO.: Leavenworth, Kas., Jan. 15, Atchison 16, Topeka 17, 18, Kansas City 20—week; St. Jo 27—week.

DUFF OPERA CO.: Tacoma, Wash., Jan. 13—week; Victoria Sept. 20-22, Seattle, Wash., 23-25, Spokane Falls 27-29, Walla Walla 30, Salt Lake Feb. 1.

EMMA ABBOTT OPERA CO.: Mobile, Ala., Jan. 13-15, Selma 16, Montgomery 17, 18.

GILBERT OPERA CO.: Alliance, O., Jan. 17, 18, Salem 20-22, Hubbard, B. C., 23-25.

GRAU OPERA CO.: Philadelphia, Pa., Jan. 13—two weeks.

HARVARD QUARTETTE: Kansas City, Mo., Jan. 15, Salina, Kas., 16, Ottawa 17, Lawrence 18, Topeka 20, Clinton, Mo., 21, Joplin 22, Warrensburg 23.

JUCH OPERA CO.: San Francisco, Cal., Jan. 13—two weeks.

MCCAULL OPERA CO.: Chicago Dec. 9—indefinite.

MCGIBENY CO.: Owensboro, Ky., Jan. 15, Henderson 16, Madisonville 17, Hopkinsville 18, Clarksville, Tenn., 20, Gallatin 21, Lebanon 22, Murfreesboro 23, Shelbyville 24.

OOLAH CO.: Philadelphia Dec. 23—four weeks.

RINEHART OPERA CO.: Bridgeton, N. J., Jan. 13—week.

SAID PASHA CO.: Minneapolis, Minn., Jan. 13—week, Denver 20—week.

THE GONDOLIERS: New York City Jan. 7—indefinite.

PEARL OF PEKIN CO.: San Francisco, Cal., Jan. 13—two weeks.

VARIETY COMPANIES.

ADA HARRY CO.: Savannah, Ga., Jan. 15, Brunswick 16, Atlanta 17.

AUSTIN'S AUSTRALIANS: Washington, D. C., Jan. 13—week, Baltimore 20—week.

GUS HILL'S CO.: New Haven, Ct., Jan. 13—week.

HERRMANN'S TRANSATLANTIQUE CO.: Pittsburg, Pa., Jan. 13-18.

HYDE'S CO.: Brooklyn, N. Y., Jan 13—week.

IRWIN BROTHERS.: Milwaukee Jan. 13—week; Chicago 20—week.

KERNELL'S CO.: N. Y. City, Jan. 13—week.

LONDON SPECIALTY CO.: Baltimore, Md., Jan. 13—week.

LILY CLAY'S GAIETY CO.: Philadelphia Jan. 13—week; N. Y. City 20—week.

MAY DAVENPORT CO.: Milwaukee, Wis., Jan. 13—week.

NELSON'S CO.: Cincinnati Jan. 6—week.

NIGHT OWLS CO.: Syracuse, N. Y., Jan. 15, Utica 16, 18.

RENTZ-SANTLEY CO.: Cincinnati Jan. 13—week.

ROSE LISLE CO.: Defiance, O., Jan. 13—week; Van Wert 20—week.

REILLY-WOODS CO.: Detroit Jan 13—week; N. Y. City 20—three weeks.

SMITH'S ALL-STAR CO.: Harlem, N. Y., Jan. 13—week.

TWO MACS CO.: Brooklyn, E. D., Jan. 13—week.

VAIDIS SISTERS: Louisville, Ky., Jan. 13—week.

MINSTRELS.

BARLOW'S MINSTRELS: Cincinnati, Jan. 13—week; Dayton, O., 20-22.

BEACH-BOWERS MINSTRELS: Paris, Ill., Jan. 15, Terre Haute, Ind., 16, Green Castle 17, Crawfordsville 18.

CLEVELAND MINSTRELS: Newton, Kas., Jan. 17, Wichita, 18.

CUSHMAN-THOMAS' MINSTRELS: Paterson, N. J., Jan. 13—week.

FIELD'S MINSTRELS: Montgomery, Ala., Jan. 16, Troy 17, Eufaula 18, Columbus, Ga., 19, Opelika, Ala., 22, West Point, Ga., 23, Atlanta, 24, 25, Gainesville, Ga., 26, Athens 27, Augusta 28, Macon Feb. 1, Americus 2.

GORTON'S MINSTRELS: Columbus, Miss., Jan. 15, West Point 16, Aberdeen 17, 18.

GOODYEAR, COOK AND DILLON'S MINSTRELS: Salt Lake City, Utah, Jan. 16-18.

GORMAN'S MINSTRELS: Aurora, Ill., Jan. 15, Rockford 16.

MCCABE-YOUNG MINSTRELS: Princeton, Ind., Jan. 15, Washington 16, Columbus 17, Madison 18.

PRIMROSE-WEST MINSTRELS: Cincinnati, O., Jan. 13—week.

WILSON'S MINSTRELS: Chicago, Ill., Jan. 13—two weeks.

MISCELLANEOUS.

BARTHOLEMEW'S EQUINES: Haverhill, Mass., Jan. 13—week; Lawrence 20—week; Manchester 27—week.

BUFFALO BILL'S WILD WEST: Barcelona, Spain, Dec. 26—ten weeks.

ELI PERKINS CO.: Algora Ia. Jan. 15, Sibley 16, Shenandoah Pa. 18.

G. PAUL SMITH'S MONOLOGUE: Bennettsville N. Y. Jan. 16, Binghamton 17, 18, New York Mills 21.

GEORGE KENNAN: Elkhardt, Ind. Jan. 15, Grand Rapids, Mich. 16, Kalamazoo 17, Muskegon 18, Dunkirk, N. Y. 20, Buffalo 21, Warsaw 22, Buffalo 23, Toronto, 24-27, Buffalo 28-30, Oberlin O. 31.

HERRMANN: Detroit Mich. Jan. 16-18.

HURLBURT'S EQUINES: Washington C. H. Jan. 15, 16, Xenia, O., 17, 18.

KELLAR: Chicago Jan. 14—week.

LAST DAYS OF POMPEII: Minneapolis, Minn. Jan. 20—week.

MONTFORD'S MUSEUM: Kensington, Can., Dec. 23—indefinite.

NYE AND RILEY: Janesville, Wis. Jan. 15, Whitewater 16, Madison 17, Stevenspoint 18, Minneapolis, Minn. 20, St. Paul 21, Mankato 22, Sioux Falls 23, Sioux City 24, Waterloo, Ia. 25, St. Louis 27, Cincinnati 28, Portsmouth 29, Louisville, Ky. 30, Bowling Green 31.

OLIVER WREN: Ligonier, Ind., Jan. 15, Kendalville 16, Waterloo 17, Butler 18, Albion 20, Milford 21, Leirburg 22, Warsaw 23, Bourbon 24, Valparaiso 25.

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THE HANDGLASS.

An exchange says: "Patti kissed a young man on the stage in Chicago the other night. He had been enthusing over her singing." How much nicer it would have been for the young man had she kissed him on the lips.

† † †

David Belasco was having supper the other night with Manager Frohman, when suddenly he dropped his fork, heaved a sigh of annoyance and murmured, "This pie doesn't suit me at all."

"Why don't you adapt it?" said Mr. Frohman.

† † †

DON'T YOU KNOW?

The English burlesquer for damages sues,
Though she plays every night with the show,
For to get a free "ad" it's a capital ruse,
Understand—don't you see—don't you know?

When she crosses the sea in a steamer immense
And legal proceedings go slow,
Take my word, there's a negro concealed in the fence,
Understand—don't you see—don't you know?

† † †

The observing dramatic editor of the *Brooklyn Citizen* has struck upon a scintillating idea to do away with the high hat nuisance in the theatres. A series of paragraphs has been evolved during the past few weeks, each commenting upon the fact that no pretty women wear large hats to the theatre. The good taste and discrimination which mark the paragraphs in question, have no doubt guided the experienced eye of the writer, and a revolution can be looked for in the City of Steeples.

† † †

The Modern Language Association at Cambridge recently discussed Shakespeare's relation to the "Taming of the Shrew." Is it possible Cambridge does not yet know that the play was suggested by Shakespeare, evolved by Bacon and Greene, and finally written by Daly?

† † †

SONG OF THE SWELL ACTOR.

Air "Rosalie."

I go to the Hoffman café,
—Man café,
In an Alpine and gay ulsteretta,
—Ul steretta.
I drop in each day as I stroll on Broadway,
And a brandy and soda I get!

† † †

A prominent amateur actress of this city told a reporter last week that society would see very little of her this Winter. She has evidently determined not occupy a front seat at the opera during the season.

† † †

Julia Marlowe's manager will not allow her to talk to the members of the company except to say "Good morning." A Boston paper says: "Like a nun she is, you might say, dead to the world, except when on the stage." Being dead to the world is all very well, but it must be exceedingly unpleasant for the young actress to go about, saying "Good morning" like a human soap advertisement.

† † †

A song that is popular in London cannot be bought in San Francisco until it is at least six months old, says a contemporary. This is one of the most unique compliments to San Francisean taste that we have yet seen.

† † †

An editorial writer, (married) on a Boston paper, with a candor as exquisite as it is unusual, signs his name to a type-writer testimonial in which he says, "Your typewriter is a splendid companion for a busy editor. A great many other fellows (married) think so, but they wouldn't dare sign their names to it.

† † †

Sarah Bernhardt is playing Joan of Arc now, and when she comes on the stage in steely armor, with a glittering sword as tall as herself, powerful opera glasses are necessary to distinguish the actress.

MANAGER LITT'S NEW THEATRE.

Jacob Litt has begun operations for the building of his new theatre in Milwaukee. He has purchased the panorama building and the land on which it stands—one hundred and fifty feet square. The new theatre will stand diagonally on the lot. Beyond the main entrance will be a lobby with standing room for two hundred and fifty, and beyond this the foyer with standing room for four hundred. At each side of the foyer will be steel staircases which lead to the balcony, and also well-appointed dressing-rooms. For the men there will be a handsome smoking-room.

The auditorium will be seated with velvet cushion-opera chairs. Portiéres, lambrequins, and valences will add to the decoration. The total seating capacity of the house will be 2,200. The building will be heated by steam and lighted by electricity. The depth of the stage will be 44x74 feet, and there will be a storage of twenty sets of scenery.

The architect is Oscar Cobb, of Chicago, and it is announced that the theatre will be ready for opening on June 1 next.

Andrew Barson, of the Salt Lake Theatre, Salt Lake City, is in this city.

Mme. Rowley's Toilet Mask

OR FACE GLOVE.

The following are the claims made for Madame Rowley's Toilet Mask, and the grounds on which it is recommended to ladies for Beautifying, Bleaching and Preserving the Complexion:

1st. The Mask is soft and Flexible in form, and can be Easily Applied and Worn without Discomfort or Inconvenience.

2d. It is durable and does not dissolve or come asunder, but holds its original shape.

3d. It has been Analyzed by Eminent Scientists and Chemical Experts and pronounced Perfectly Pure and Harmless.

4th. With ordinary care the Mask will Last for Years, and its *valuable properties* Never Become Impaired.

5th. The Mask is protected by letters patent, has been introduced ten years, and is the only Genuine article of the kind.

6th. It is Recommended by Eminent Physicians and Scientific Men as a *substitute for injurious cosmetics.*

7th. The Mask is as Unlike the fraudulent appliances used for conveying cosmetics, etc., to the face, *as day is to night*, and it bears no analogy to them.

8th. The use of the Mask cannot be detected by the closest scrutiny, and it may be worn with Perfect Privacy, if desired.

The Toilet Mask or Face Glove in position to the face.

TO BE WORN THREE TIMES IN THE WEEK

9th. It is a Natural Beautifier for Bleaching and Preserving the Skin, and Removing Complexional Imperfections.

10th. The Mask is sold at a moderate price, and is to be *purchased but once.*

11th. Hundreds of dollars uselessly expended for cosmetics, lotions and like preparations, may be saved by those who possess it.

12th. Ladies in every section of the country are using the Mask with gratifying results.

13th. It is safe, simple, cleanly and effective for beautifying purposes, and never injures the most delicate skin.

14th. While it is intended that the Mask should be Worn During Sleep, it may be applied, *with equal good results*, At Any Time, to suit the convenience of the wearer.

15th. The Mask has received the testimony of well-known society and professional ladies, who proclaim it to be the greatest discovery for beautifying purposes ever offered to womankind.

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"As a medium for removing discolorations, softening and beautifying the skin, I consider it unequaled."

"It is, indeed, a perfect success—an inestimable treasure."

"I find that it removes freckles, tan, sunburn, and gives the complexion a soft, smooth surface."

"I have worn the mask but two weeks, and am amazed at the change it has made in my appearance."

"The mask certainly acts upon the skin with a mild and beneficial result, making it smoother and clearer, and seeming to remove pimples, irritation, etc., with each application."

"For softening and beautifying the skin there is nothing to compare with it."

"Your invention cannot fail to supersede everything that is used for beautifying purposes."

"Those of my sex who desire to secure a pure complexion should have one."

"For bleaching the skin and removing imperfections I know of nothing so good."

"I have worn the mask but three nights and the blackheads have all disappeared."

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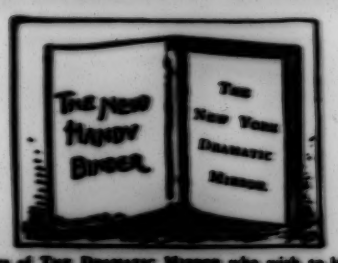

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